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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE, TORONTO, JANUARY 27, 1899.

THE Sembrich concert, which took place in Massey Hall, Toronto, on the evening of January 19, was an exceedingly brilliant and interesting event. On this occasion Sembrich made her second appearance in this city, and was again accorded an ovation. Having arrived here early in the week, and having had time to rest, she was in excellent voice, and sang with all her heart and soul and physical intensity.

The people here must find in Sembrich's art an intellectuality. Her singing stands out so prominently as to suggest an harmonious setting, a picturesque background: her interpretative powers create environments, for there are musicians who, while listening to her unaccompanied voice, hear in imagination the full orchestral score. These environments which Sembrich's art creates, these harmonious settings which it evolves, these picturesque backgrounds which it suggests may not be universally apparent. The appreciation of these attributes is subject to the mental condition of her hearers. For, though intellectuality inevitably penetrates the duldest surface, it strikes a responsive chord only when it discovers its *alter ego* in another. Perhaps this intellectual sympathy which, apart from other circumstances and considerations, must exist between an artist such as Sembrich and a musicianly audience may best be described by a rough adaptation of Byron's lines:

A thousand hearts beat happily; and when
Music arose with its voluptuous swell
Their minds spoke back to minds which spake again.

On January 19 Sembrich sang "Ah fors e lui" (from "Traviata") with Salignac, who, stationed behind the scenes, impersonated Alfredo; a duo from "Hamlet" (Ambroise Thomas) with Campanari; a Strauss waltz, which, it is said, was especially written for her, and an encore number by Chopin, the accompaniment to which she played herself. After the Verdi selection, the prima donna was recalled four times and responded at length by repeating the last movement, and taking, as a climax, a high note, which she had not previously introduced. Sembrich's voice and art are so well known as to make further dissertations upon them superfluous. At this concert she sustained, and if possible embellished, that rare artistic reputation of hers, which is the heritage of the few. It is to be hoped that she may soon return to this city.

Signor Campanari is the idol of many Canadian concertgoers. He is, to certain hero worshippers and music lovers in this vicinity, not unlike what Apollo was to the Athenians, or what Jean de Reszké is to the New York "matinee girl"; and no wonder, for his voice is mellow and entrancing. In his program selections, "Pagliacci" (Leoncavallo), "Nozze di Figaro" (Mozart) and the duo with Sembrich, he was most successful, but in his encore numbers he was not equally successful. One of the latter was in English, and it was not sung with sufficient abandon. The other was the "Toreador" song from "Carmen." The question as to why Campanari chose this song is an enigma. He has given it here before, and in this region, where grand opera organizations are defunct, it would be appreciated if visiting artists with extensive repertoires would vary their selections. There are few messenger boys in this part of the country, who—if they can whistle at all—cannot whistle the "Toreador" refrain with dexterity—which statement leads to the remark that the

omission of a portion of the composition must have been obvious to the whole audience, though Miss Heyman, who was the accompanist, improvised a finale with commendable despatch. It is doubtful if a Paris, London or New York audience cares to have even an encore number curtailed, and it is certain that a Toronto assembly does not rejoice in such an unexpected termination, especially when Campanari happens to be the singer.

M. Salignac sang "Les Stances" (Flegier), "Bon jour, Suzon" (Herman De Vries), and other things. It was his first appearance here. He tried hard to please, he did his best, and he succeeded. The audience applauded and the critics praised. He was passionate and earnest, and seemed to forget that he was not in the Metropolitan Opera House. His deportment on the concert stage is somewhat operatic. In the Verdi duet his voice was at its best, the effect produced being beautiful.

The pianist and assistant accompanist of the evening was Katharine Ruth Heyman, who made a brilliant debut here on this occasion, gaining, after Liszt's Fantaisie Hongroise, a double encore. That a young pianist, entirely unknown to her hearers, should have met with so pronounced a triumph at a concert of this nature was phenomenal. Her performance added lustre to a lustrous event. Her exquisite touch, her simplicity of manner, her modesty, her delicate and bewildering technic, her original and romantic interpretations—in short, the combined art and personality of this performer conquered her listeners.

Miss Heyman is evidently a woman of temperament. As a pianist she is magnetic and accomplished, sometimes verging upon the profound. She is not a masculine pianist; fortunately Miss Heyman does not assume the role of a concert platform amazon, but plays like a womanly woman, and perhaps in this very fact lies the hidden secret of her magic charm.

"The Three Dragons," a new opera by De Koven and Smith, was performed for the first time on any stage at Her Majesty's Theatre, Montreal, on January 23. The following account of this event may be looked upon as authentic, for it is written by the Montreal *Gazette's* music editor—a competent critic, who attended the performance in person and not in spirit or by proxy, as is sometimes said to be the case with hard worked journalistic recorders:

For the second time in two years Messrs. De Koven and Smith have found it desirable to permit Montreal to witness the first production of one of their operas. That this privilege is largely appreciated, a glance at the Monday night audience Her Majesty's was able to draw should have amply demonstrated. Whether or not the two gentlemen care a fig for Montreal opinion, the reception their latest production received last night was tremendously flattering. Even Mr. De Koven acknowledged this when, at the end of the second act, the din of applause and calls for the author reached such a pitch that something had to be done to stop it. Afterward Mr. Smith took a hand at quelling the tumult of appreciation, and even Mr. McCormick found it necessary to appear before the curtain and bow his thanks.

"The Three Dragons" is undoubtedly the most elaborate comic opera that has been seen in Montreal for the past two years, at least. Without reflecting in the least on the musical merits of the production, it is nevertheless a fact that the artistic excellence of the stage settings were powerful factors in the pleasure of last night's audience. So elaborate are they, in fact, that it is doubtful whether Montreal would ever have seen them had not the opera been tried here before making its bow before the New York public. The costuming and color effects were designed by Gunn, and are equally beautiful.

Messrs. De Koven and Smith make no secret of the fact that, in "The Three Dragons," there can be seen a decided variance from what has come to be accepted as the standard of their productions. In the first place there is not a vestige of seriousness from the rising of the curtain to its fall; everything which can be classified is

comedy of the broadest description. In the second place the opera has obviously been built around the two particular stars of the Broadway Theatre Opera Company, Jerome Sykes and Joseph O'Mara. Mr. Sykes is still Foxy Quiller, transferred, it is true, to Portugal, and masquerading as the King's cook, but Foxy Quiller nevertheless. Mr. O'Mara is an Irish dragoon, who might have been Captain Scarlet had his sphere of usefulness been the Emerald Isle. But most pronounced of all features is what seems to be an intention to follow after the strange gods of the New York Casino, manifested by the introduction of a cake walk and other vaudeville abominations. It is true that the cake walk was the most uproariously encored number of the whole opera, but think of a cake walk in "Robin Hood!" Only once does the music swing back to the old, delightful De Koven style, and that is in the waltz song at the end of the second act. There are, of course, half a dozen songs which are bound to be sung and whistled through the breadth of the land—if there were not "The Three Dragons" would not be a De Koven opera—and the ensembles are all noticeable for their beauty of composition, but there seems to be an indefinable strangeness in the bulk of the music which is entirely unexpected.

It must also be said that "The Three Dragons" will be vastly changed before it reaches the shape which its authors intend for it. There is at present almost enough material for two operas. Last night the performance was ended at a quarter past twelve, yet the number of those who had left the house during the evening could be counted on one's fingers. The work of elimination should be an easy one.

There were many last night who wished that Joseph O'Mara had been given more opportunities. He is undoubtedly one of the best operatic tenors on the stage to-day, but there is not a number in "The Three Dragons" which can compare with either of his two famous songs in "The Highwayman."

The process of perfecting the production will be an interesting one, and well worth watching, and there seems to be little reason for doubting that "The Three Dragons" will be a fit successor to the other successes that have blossomed at the Broadway Theatre.

BRITISH COLUMBIA.

JANUARY 18, 1899.

As I stated last week, it is my intention to deal in this letter more particularly with the prospectus recently issued by the Vancouver Conservatory of Music. Before proceeding, however, to dwell upon the qualifications of the faculty, I would most highly commend the prospectus itself, which is the creditable production of the Timms Printing Company, of Vancouver. The binding of the pamphlet is artistic, the type and paper are of the best, and the initial lettering exceedingly decorative.

Adolf Gregory has for some years past been a prominent musician, teacher and conductor on the Pacific Coast, as well as the founder and director of the Terminal City Conservatory, and his efforts are this year being crowned with more decided success than usual, a circumstance partially attributable to the fact that we have at last reached a new development in matters musical in British Columbia. Western musical taste has greatly improved of late, the public now demanding a higher standard and good instruction in all branches of art.

Assisted by the Misses Baker, Wilkinson and Watson, Mr. Gregory teaches piano and voice culture. Organ instruction is undertaken by Walter Evans (of the firm of Dyke & Evans), while Mr. Dyke (the senior partner) give lessons on bass and contrabass. In the person of Mr. Whitman, Principal Gregory has secured the services of an excellent violinist, and after the recital given by Hyde Gowan, on November 24, no one can doubt that he is a thorough master of the banjo, which instrument he teaches at the conservatory, together with the guitar and mandolin. The remaining branches of music are undertaken as follows: Flute and piccolo, Charles Sordet; clarinet and reed instruments, Steven Thurston; cornet and brass instruments, Charles Rannie; theory, history and harmony, Adolf Gregory; elocution, Mrs. McDonald; languages, Hon. M. P. Morris.

Originally founded in January, 1894, the Vancouver Conservatory started with eleven pupils and a staff of only three teachers; at the present time it is a large and flourishing institution, under a board of patrons composed of prominent British Columbians, has a branch studio in New Westminster (189 pupils) and a faculty of thirteen teachers.

Apart from the studies above enumerated, an elementary department has been opened this season, which should prove very beneficial to the rising generation, for in it children of over five years and under eleven years both study, and do all their practising under supervision, which doubles the value of so-called practice hours, and prevents the pupils from contracting bad habits while too young to know how to practice properly by themselves.

All instruction in the conservatory is very thorough, and its steady growth from the outset forms a good recommendation. All pupils entering the conservatory are graded by examinations a degree more difficult than those indicated in the syllabus of the Associated Board of the Royal Academy and Royal College of Music. Regular half-yearly examinations are held in the conservatory, free to all pupils, and the examinations of the Associated Board of the R. A. M. and the R. C. M., are held annually, provided enough candidates are presented. The Beethoven scholarship is awarded each year to the student who, having attended the conservatory course in piano study for one year, gives evidence of the greatest progress, and is up to a certain standard. This scholarship entitles the holder to three complete terms of conservatory course, free of charge. The Spohr scholarship is a similar one to the above, for students of the violin. Re-

garding the careers of the individual members of the faculty I shall have more to say as time and space permit.

The concert given in Vancouver on January 13 proved a most novel entertainment, consisting of song and dance, tableaux and drill. Little Miss Romang, the ten-year-old pupil of G. Dyke, played a violin solo very charmingly. The child possesses undoubted talent. The Delsarte movements gone through to music by the Misses Malcolm, E. Swift, T. Swift, Brown, Barclay, Center and Saul, were most gracefully executed, and the drill by the boys, and the maypole dance by the girls, were both exceedingly effective. Mrs. Duff-Stuart and Mr. Sclater gave solos, the former singing "The Lost Chord" with great success, and the latter "A Little Hero," which is one of those ballads that, possessing small pretensions to be high-class music, yet touch the heart strings of humanity and play thereon a melody of rare sympathy.

In Victoria the past week was marked by the pretty performance of the children's operetta "Prince and Pedlar," before a crowded house. Much credit for this very successful presentation is due to Mrs. Bridges, musical director; Miss Telfour, dancing director, and Finch Smiles, stage manager. Tuneful music, dainty costumes and graceful dances formed a delightful combination, and the twelve little girls who took part in the piece sang well and deserved all the applause bestowed upon them. The dancing of Lulu McDougal was one of the "hits" of the evening. The following was the cast of the operetta: Flora, Queen of the May, Frances Frasier; Elgiva, Flora's sister, Addie Morris; Elsie, the captive maiden, Gracie King; Dame Margaret of the Inn, Jessie Bruno; Dorothy, Flora's attendant, Ruby Knight; Ina, Flora's attendant, Flossie Conway; Spirit of the Wood, Lulu McDougal; Prince Henry, Miss Bridges; Sir Arthur, Muriel Bridges; The Pedlar, Ethel Sinclair; Robber Chief, Daisy Bridges; Robber's Imp, Lulu McDougal.

JULIAN DURHAM.

Miss Bessie Bonsall, the Canadian contralto, is gladly welcomed back to this city.

Mrs. Julie Wyman, who will henceforth live in Toronto, has a charming studio on Spadina avenue, where she gives lessons in the art of singing in all its branches.

A Womans' Musical Club has recently been established in this city.

A visit to Hamilton during the present week necessitates the transferring of detailed accounts of several concerts until next week.

MAY HAMILTON.

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Mme. Fannie Bloomfield-Zeissler, the eminent pianist, will give a recital in this city before the Synthetic Guild at Mendelssohn Hall on February 4—next Saturday.

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LONDON, W., JANUARY 13, 1900.

THE Carl Rosa Opera Company have now definitely appointed Hamish MacCunn as the musical conductor and director at the Lyceum. Repeats of the first week's operas have been given this week, but for Friday next all look with interest to their production of "Tristan"—its first performance in English. I have been told by the management that the booking has been and is most satisfactory.

For the Worcester and Norwich musical festivals several novelties as well as rarely heard works are promised. Edward Elgar is producing a new symphony, and a special novelty will be the cantata of the American composer, J. C. D. Parker, entitled "Hora Novissima." Besides such well worn works as "The Elijah," "The Messiah," "The Last Judgment," "Stabat Mater," &c., there will also be presented Cornelius' "Vatergruft," Liszt's "Coronation" Mass, Bach's "God's Time Is the Best," and Parry's "Blest Pair of Sirens." For the Norwich festival, the chief novelty will be the Abbé Lorenzo Perosi's "Passion of Christ." This young man is only twenty-five, yet occupies a foremost place in the musical world of Italy, thanks to the generosity of an Italian marquis, who, recognizing the unusual gifts of the poor village organist, gave him a thorough musical education, and generally befriended him. Of course Mr. Cowen contributes his novelty, another cantata. The chief artists engaged are Mesdames Albani, Brema, Miss Clara Butt, Messrs. Lloyd, Ben Davies, Bisp-ham and Andrew Black.

Sunday week is the date fixed for the production of the much talked of opera by young Siegfried Wagner, "Der Bärenhäuter," at the Royal Opera, Munich. If successful there, it is to be performed before the summer at several other German opera houses.

The popular baritone Firangcon-Davies has now made his home in Berlin, where he is devoting himself to the study of German opera and German music.

A telegram from St. Petersburg announces the success of Mme. Sigrid Arnoldson in Tschaiowsky's opera "Eugene Onegin."

I hear that Max O'Rell is writing a new play expressly for Miss Olga Nethersole. "The Price of Wealth" is its title.

Messrs. Erard have had the honor of supplying the Duc d'Orleans at Twickenham with one of their latest Louis XVI. grands.

A new opera, entitled "Lancelot," by M. Victor de Joncieres, is in preparation at the Opéra in Paris.

It is generally known, I believe, that the late Johannes Brahms left very uncertain directions as to the disposal of his fortune of 30,000 florins. In Brahms' papers the Vienna Society of Friends of Music and the Franz Liszt Association at Hamburg were mentioned as the heirs, without, however, Brahms' signature being appended. So his relations have brought forward claims which the Upper Vienna Court has acknowledged. The Vienna Society of Friends of Music and the Franz Liszt Association will now bring actions against the relatives.

CARL ROSA OPERA COMPANY.

A very full house testified to the unwaning popularity of "Cavalleria" and "Pagliacci" on Friday evening last. Miss Pauline Joran, the heroine in both works, gave a highly colored rendering of Santuzza. Her style, quality of voice, gesture and general manner are essentially French, and have one aim—effect. Her use of the portamento is an abuse, and she has a curious manner of closing the throat in words containing an "l." Of course, she is very clever, but she gives us merely the froth of her ability, and we demand more, knowing she has it to give. Miss Lily Heenan's singing was an improvement on that in her Michaela, but the combination of her manner and make-up gave to her Lola a very unpleasant acid touch. The eyes were too narrow, the eyebrows Chinese-like, the lips too

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thin, and the mouth drawn down, all coinciding with her acting, which was sharp and spiteful. Of the latter there was no need, seeing, without effort, she had the best of her rival. In the small part of Mother Lucia, Miss Ludlam sang with good taste. Turiddu suited Umberto Salvi better than any of the roles essayed during the week, and he added to some very good singing the animation and passion he had so missed in his previous appearances. Even a concert room rendering of "Gaily go my horses' feet," without the stirring crack of the whip, has moved me more than did W. Dever's singing as Alfio. His voice is naturally good, but he has no coloring, and merely walked through his part. Under the brisk conductorship of Mr. Frewin, the chorus sang admirably. I wish the same could be said for their "business," which was slovenly and perfunctory.

Concerning "Pagliacci": Of the poor, moderate and good singers (I omit first-rate artists) I have heard sing the prologue, none has equaled Charles Tilbury, the clown on this occasion. His organ is really fine, beautifully resonant, and his enunciation a lesson to all his fellow singers. I wonder, was the gap in his teeth natural or fictitious? If the latter, I commend his thought, for it gave an additional sinister touch to his facial expression. As Canio, Philip Brozel received the chief applause, singing with true feeling at the end of Act I. I preferred Miss Joran's Nedda to her Santuzza. The music may not be so effective, but it lies closer to her temperament. Really, I cannot commend the school in which Mr. Donkey had been trained. His part was sweet submissiveness, but brazen with self-confidence; he shuffled, kicked and buffeted with a self-importance only permitted to actor-manager bipeds. Poor, poor Mr. Donkey.

Until a week hence, when "Tristan" is to be performed, there will be nothing fresh to report.

SANS PEUR.

W. A. Howland in Concert.

Following are some of the press clippings of recent concerts in which W. A. Howland, the baritone, has appeared:

In "The Messiah," W. A. Howland, the bass, made his first appearance in this city, and his work last evening was characterized with painstaking, a true and sure voice of fine quality, and his singing was with rare intelligence. Nothing could be finer than his aria "Why Do the Nations?" He was equal to any work heard in the Union concerts for years.—Hartford Courant.

The bass, W. A. Howland, whose broad, sonorous voice of noble tone color, had been a delight whenever he arose, and whose earnest and forceful delivery so well accorded with the mighty score, sang "Why Do the Nations?" He stirred the audience deeply, and aroused both religious and musical feeling, and the applause showed how warmly it was appreciated.—Hartford Times.

With the Newport Philharmonic Society in Brahms' "Requiem":

W. A. Howland, the baritone, has a sweet, vibrant voice and dramatic ability. His solo aria was the famous Handel "Honor and Arms," and the defiant spirit of the haughty Philistine was well brought out. His work in the Requiem was much to be commended.—Newport News.

It is doubtful if Newport has heard a better baritone.—Newport Herald.

A few dates ahead are three song recitals with Miss Sara Anderson, the young American soprano, the first to be in Worcester, Mass., Monday, January 30.

Mme. Blanche Marchesi's New York Debut.

THE captious critics and complaisant auditors who attended Mme. Blanche Marchesi's recital at Mendelssohn Hall on Wednesday, January 25, expecting to hear phenomenally high notes, fluent trills, rippling cadenzas, the general "Una Voce Poco Fa" style of music, probably received a shock from which they will recover slowly and laboriously, for this is not the calibre of music with which Madame Marchesi stands prepared to revolutionize the world of song. "Song," we say, meaning an emotion, a poem, a mood, set adequately to music; not a jargon of meaningless words, ornamented with florid embellishments, best calculated to "show off" average or individual voices.

Madame Marchesi is music; she is art. Her gifts are so mighty that they dwarf her gift of voice, and almost make it appear slight and meagre. In the first place, there is an enormous "temperament," that mystic something about which everybody speaks, and which few people understand. Then there is a colossal, solid, thoroughly schooled brain; then there is an enormous experience gained from men like Massenet, Saint-Saëns, Rubinstein, Brahms, Fauré, Joachim, &c., through a long illustrious list; then there is her exquisite refinement, sense of artistic contrast, and absolute ability to grasp every phrase, shade, mood and suggestion of the composer or poet; these are briefly a few of the characteristics which enable Blanche Marchesi to be, know and live music; music of intelligence, music worthy to be sung by one as sure in her instincts as she. Yes! Doubtless the public and captious critics missed the conventional top notes and customary bad trills, without which, till now, no singer could hold the attention of an audience for ten minutes. The program was as follows:

Air from Alceste—Divinities du Styx.....Glück
Wiegenlied.....Mozart
Recitation and Air from Dido and Aeneas (English author, 1658).....Purcell
Cessate di Piagnere (Italian author, 1895).....Scarlatti
La Chanson du Papillon (O Charming Butterfly) (French author, 1700).....Lampra
Les Fêtes Venitiennes.

Von Ewig Liebe.....Brahms
Der Nussbaum.....Schumann
Auftrage.....Schumann
La Cloche.....Saint-Saëns
La Chanson de la glue.....Gounod
Tu me Dirais.....Chaminade
Serenade Florentine.....Moret
The Erl King.....Schubert

The encores were a repetition of the Chaminade selection, "Printemps Nouveau," by Vidal, "Wiegenlied," by Taubert, and "Winterlied," by Koss.

The classic outlines of the Glück "Alceste" were as clearly revealed as crystal, the chaste, severe form was drawn before the awestruck audience with a master hand, the sombre tones, in which the one great overwhelming beauty was in what they were made to say, rang through the hall and told the listeners that here was a vocal artist, a painter, a delineator, something unique, classic and glorious. The air was taken in strict rhythmic time, it strode forcefully along and caught instantly the attention both of those who knew, and of those who can never know. This was followed by Mozart's beautiful "Wiegenlied," which was sung in an indescribably sympathetic,

simple manner, so much so that, had the audience recovered from the surprise of the "Alceste" number, it would have been in tears. To this point, Madame Marchesi had not fully declared herself. At one blow, in Purcell's recitative and aria from "Dido and Aeneas," the singer grasped the audience with an iron hand, and showed to what an extent she is mistress of all that pertains to interpretation, the grief, the horror and death-agony of the one death-stricken, were illustrated almost beyond endurance.

From this to the Scarlatti number she sprang, and the treatment was so exquisite, so heart-breaking, that one can almost believe this to have been the gem of the recital, although, of course, one knows that the Purcell and Brahms numbers were peerless. The Lampra selection was a grateful contrast; it went lightly, gracefully, poetically and served to soothe the sensibilities, too much wrought up by the dark moods and tear-laden songs which preceded it. The climax of the recital was the Brahms "Von Ewig Liebe," and it is well-nigh useless to endeavor to describe it. One can only reiterate that it was a marvel of dramatic fire, of subtle treatment of a comprehensive mastery and insight into Brahms' very heart and mind, as he constructed the song. And Madame Marchesi can well sing Brahms' music, for she knew him intimately and understood him as he really was.

This song was fairly paralyzing in its effect, and it took the "Nussbaum," sung as she only can sing it, to restore the regular New York audience, rather more intelligent than usual, however, to its usual calm, serene, self-satisfied mental tranquility. Saint-Saëns' gem, "La Cloche," with its poetry and philosophy, is one of the most direct, real musical creations of this not always profound man. The next number, "La Chanson de la Glue," so blood-freezing and morbid, was sung with a descriptive vigor, a sensitive understanding of the work, which almost passed the limits of endurance. The two following selections, by Chaminade and Moret, were grateful contrasts to the foregoing. Here the singer raised the curtains and let in a little sunshine upon the heavy gloom cast by the preceding numbers, and after lightening the darkness she dropped the shade and plunged into the "Erlkönig," which has never been sung before, and will never be sung again, as she sings it. Were there the smallest shade of meaning in words or music, an inflection or a color which Madame Marchesi slighted, one would moderate one's adjectives of praise, but before such consummate art as this one must be either voluble or speechless, and to the unfortunate music critic but the former course is open.

It is not here a question of voice—others have much better instruments; it is not a question of beauty—there may be more beautiful women; it is not a question of temperaments, for possibly Calvé may have as much as Marchesi, but it is a question of the wonderful combination, the well schooled, cultivated brain, the delicately

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organized sensibilities, the surety of subtle artistic instinct, the magnetism of her grand personality, and above all the sympathy of a womanly nature—all these qualities combined make Madame Marchesi absolutely unique, they place her alone upon a high pedestal, beyond the visual range of worldlings and earth-spirits. Everybody cannot grasp the wonders of her play, because everybody isn't fit to. Madame Marchesi appeals to all classes and conditions of people, but her art is pre-eminently the art best calculated to warm the hearts of those who are musically sensitive, world-worn and wise. This is one instance where a singer does not need a superlatively beautiful voice to atone for all artistic shortcomings. Madame Marchesi's voice, while it admits of criticism, is unutterably beautiful, because it permits her to play so impressively upon it, because it blends with her mood, illustrates her meaning, and is a sympathetic organ perfectly understood by its owner.

It will be remembered that this singer is a phenomenal teacher and understands absolutely everything pertaining to voice training and placement. Altogether Madame Marchesi is unique, she stands alone, classic, grand and yet thrillingly mobile. There is nobody before the public to-day who can approach her in her own boundless field, and no one who is so clearly destined to mark a new and elevated epoch in the art of singing upon the concert and operatic stage. It resolves itself into being a question of absolute music, interpreted as the composer himself would wish it interpreted, and no longer remains one of vocalization, of spasms of vocal execution. It is art because it is truth, symmetrical, chaste of outline and convincing.

Music in Italy.

ITALIAN BRANCH OFFICE,
5 VIA RONDINELLI, P. P.,
FLORENCE, Italy, January 3, 1899.

LISON FRANDIN, whose portrait I include with this correspondence, after having commenced the Carnival season here at the Teatro Pagliano with three of the most flatteringly advantageous conditions. Madame Frandin's interpretation of the role of Carmen is traditional for Florence, and her artistic impersonations have won for her an amount of admiration and affection with the sympathetic Florentines which make her professional appearances here events of agreeable diversion. She is possessed of creative genius, of truth and virility, heightened by the irresistible charm of vivacity and coquetry which she imparts to the character of the Sigaraia di Siviglia; she has also caught the warmth and passionate fire of the Spanish temperament, her every action is indicative of it, and it is this realism which so powerfully fascinates and enthuses the audience.

Madame Frandin has been associated during the latter part of her professional career with the repertory of the Sonzogno publishing house, and the successful presentation of most of the important operas in this repertory may be duly credited to her artistic perception and interpretive powers. Bizet's "Carmen" received an added stimulus when impersonated in Italy by Lison Frandin, and her name has since been connected with it. "Mignon" and "Cavalleria Rusticana" are also two operas in which she has been most successful. The "Manon" of Massenet received its baptismal applause in Italy with Lison Frandin in the title role; "Werther" and "La Navarraise," by the same author, were created by her in Italy, the delicacy and refinement of her interpretations insuring the favorable reception of these works by her accentuation of the charm and sympathetic qualities which redound in the music of the French master.

Leoncavallo owes a heavy debt of gratitude to Madame Frandin, for it was she who presented "I Pagliacci" and its composer to Edoardo Sonzogno, who had repeatedly refused to give it even a hearing; she created the part of Nedda in "I Pagliacci," which made a fortune for its editor, and from poverty and obscurity placed its composer in a position of fame and affluence.

I was present at the first performance of Leoncavallo's "La Bohème," at the Teatro Fenice, Venice, in which she created the leading part, and I then had occasion to observe the spontaneity and magnetic charm of her creation and to admire her artistic aptitude and musical taste. She created the leading role in Samara's "La Martire" at the Teatro Lirico, Milan, and also the first opera

of Umberto Giordano, "Mala Vita," at the same theatre. At Naples it was she who first interpreted the parts in "Werther," "Manon" and "Cavalleria Rusticana," and in fact directed the entire "messa-in-scena," producing artistic results which were eminently conducive to the great success which the performances attained.

In view of the above facts, I was much surprised yesterday to learn that the amicable relations which had heretofore existed between Madame Frandin and Edoardo Sonzogno had been interrupted, the interruption taking the form of legal proceedings instituted by Lison Frandin against Edoardo Sonzogno for non-fulfillment of contract. Naturally a scandal has been but partially averted by the friends of both parties concerned, a scandal which is not within the territory of this correspondence to discuss; it is permissible, however, to remark upon the apparent ingratitude of the editor-publisher of Milan toward an artist who has rendered him such valuable service! It is also desirable to note that the proceedings instituted have resulted favorably to the artist.

Massenet's "Manon" has taken the place of "Carmen" at the Pagliano for two or three evenings, the first performance having taken place with Adelina Stehle and



LISON FRANDIN.

Edoardo Garbin in the leading parts. As I was not able to be present I can only say that it was reported to have been satisfactory.

At the Sala Filarmonica, on December 28, a matinee was given by the Signorina Pia Banchi, pianist, assisted by G. B. Faini, violinist, and Cesare Cinganelli, violoncellist. In her performance of Liszt's paraphrase of "Rigoletto," Chopin's Nocturne, op. 15, No. 2, and Moskowski's "Wabe," op. 17, No. 3, the Signorina Banchi did not demonstrate very marked concert ability, though she was conscientious and moderately correct. The "Elegia" of Scontrino, for piano and violoncello, is a musical page of agreeable qualities and of real musical value, and deserved the manifestation of pleasure which greeted the performance.

The Societa Cherubini has announced its annual series of four concerts, with most attractive programs. The first concert takes place Monday, February 20, with the following program: Op. 93, Eighth Symphony (new for Florence), Beethoven; "Parsifal," L'incantesimo del Venerdi Santo (new for Florence), Wagner; prelude of the second act of "Medea" (new for Florence), Cherubini; op. 52, "Scenes de Ballet" (new for Florence), Glazounow.

The soloists announced for the season are Teresina Tua, violinist; H. Becker, violoncellist; G. Buonamici, pianist, and L. Diemer, pianist.

Oreste Bimboni has published an American and English album of five songs, which in these few days of its publication has had a most flattering sale. During the first three days 173 copies were sold in Florence. They are admirably adapted for parlor or concert, being of only medium difficulty for voice or instrument. It is rather exceptional that these songs, written by an Italian who speaks but little English, should be so purely English in temperament. Of course Maestro Bimboni has spent a great deal of time in the United States and England, and it is very evident that he has made a special study of English song composition. These songs have no musical pretension, although being musically, with all their simplicity. "Come, Lovely Queen," for example, is a happy bit of song which breathes the joy and mirth of the English madrigal in its every phrase; then, for instance, "Beauty Sleep," with its light, rippling melody, is sympathetic and charming, and I believe that which will attain a general popularity. "Hope in To-Morrow" is a song with accompaniment for organ or piano, with French and English words; "Alas!" for voice and violin or cello obligato, is very pleasing and effective, and although but of medium difficulty, is interesting in its insinuation of the voice, piano and violoncello. "Roses" is also a simple melody and effective.

Maestro Bimboni is supposed to be enjoying a vacation at present, but with his numerous lessons and his composition he is working harder probably than if he were fulfilling an operatic engagement. He is now considering three propositions for the near future: the first is to conduct the tour in the United States of an artist of European celebrity, the second for one of the musical centres, where he would be the musical director of an operatic enterprise of importance, and the third is not sufficiently mature for comment.

The Teatro della Scala, of Milan, may be said to have inaugurated the carnival season auspiciously with the "Meistersingers," although the performance is not considered to have been without some few defects. The critics may be considered unanimous in their praises of the interpretation of the part of Eva by Angelica Pandolfini, a young artist of exceptional talent. The Secolo, of Milan, writes of her: "Among the artists the Signorina Pandolfini was sympathetic, by reason of the beautiful harmony of her artistic qualities, brightened by exceptional intelligence. The voice, if not of great volume, is nevertheless expressive—full of passion and perfect intonation." Scotti, the Hans Sachs, also encountered the favor of both press and public, as did De Marchi as Walter.

The orchestra, well spoken of, was directed by Arturo Toscanini, a young director of but thirty years or so, who has made an enviable and rapid career thus far. Toscanini is and has been quoted during the past few years for the rather questionable talent of being able to direct even the Wagnerian operas without the score, which is, I believe, his invariable custom. Inasmuch as Seidl, Richter, Levy or others of the greater exponents of Wagner have not, I believe, ventured to adopt such a hazardous expedient to attract public attention, it seems to me, to put it mildly, an evidence of immaturity and indiscretion commingled with a respectable portion of charlatanism on the part of the young man.

A co-operative theatrical society has been formed at Piacenza, by means of shares at various prices, with the scope of preparing lyric and dramatic spectacles at the municipal theatre during the seasons of Lent, autumn and possibly Carnival.

In Italy at the inauguration of the present Carnival season sixty-two theatres opened with grand opera.

It is announced that Gabriele d'Annunzio will write a libretto for Mascagni.

Blanche Lescaut, most favorably known throughout Italy as a singer of the more refined type in the café-chantants, has appeared with much success in the "Manon" of Massenet, at the Lirico, of Milan, under her family name of Belle Sorel. It is to be hoped that she has definitely renounced the concert hall, for she is a singer

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of inimitable grace and charm and destined to much success in Manon and kindred parts.

S. C. Hartman, a young baritone, of Chicago, made a very successful debut as Valentine in "Faust," at Saluzzo, December 29. The *Gazetta di Saluzzo* comments as follows: "A good Valentine was presented by S. E. Hartman. He confronts for the first time the glare of the foot-lights, but is the possessor of qualities which will obtain for him a ready recognition in theatrical circles. His voice is agreeable, refined, of good range, excellent school and educated exquisitely.

"From the first evening he acquired the entire sympathy of the audience with the romance 'Dio Possente,' of the second act, gaining unanimous applause, applause which is repeated each evening at the scena and chorus of the fourth act, and which confirms a very flattering success." A thousand congratulations to this new American artist, who has penetrated the stronghold of operatic tradition to obtain his first laurels!

It is announced that Ruggero Leoncavallo intends to adapt the French comedy "Zaza," by Berton and Scinon.

Camillo de Mardis, author of "Stella," is working on another opera, "Ettore Carafa," libretto by Arturo Colanti.

About Musical People.

THE Butte, Mon., Conservatory of Music is just beginning its second year of work under the directorship of L. T. Haile and a full corps of teachers. The enrollment of 125 pupils for the second year of a conservatory of music, in a mining town, reflects great credit upon the success of the teaching. In addition to Mr. Haile, who teaches the theory of music, harmony, composition, &c., Miss Charlotte Best and John Lockhart are associated with the conservatory as teachers. Butte has every reason to feel proud of her Conservatory of Music.

The officers and members of the Franklin (Ind.) College Glee Club are: C. R. Parker, director; F. Neal Thurston, pianist; F. Glen Kenny, violinist; Earl Kelley, secretary and treasurer; Omar I. Demaree, business manager; Omar Covert, Aaron D. House, Arthur C. Everingham, William J. Bolser, John C. House, Arthur I. Tipton, Roscoe G. Stott, Omar I. Demaree, Augustus R. Hatton, Earl D. Kelley, Charles M. Phillips, Ralph D. Voris, Clarke R. Parker, Fred G. Kenny, Frederic N. Thurston, Leon G. Miles, Emerson W. Chaille and William T. Stout.

The Ladies' Matinee Musical, of Franklin, Ind., recently celebrated the eighth anniversary of their organization, in their room in the Masonic Building.

The first private concert of the Orange Musical Art Society will be given in Commonwealth Hall, East Orange, on Friday night. Arthur D. Woodruff will be the conductor, and 'cello solos will be rendered by Leo Schulz.

Two of Miss Bessie Todd's pupils, Miss Emma Helmut, of Galion, and Miss Margaret Shepard, of Bucyrus, Ohio, assisted by Mrs. Leo Long Todd, of Galion, gave a concert recently in Bucyrus.

Miss Marie Ellen Blowney, one of the best known vocalists of South Bend, Ind., and Thaddeus T. Keller were married recently.

The pupils of Miss Florence Brown, of Miamisburg, Ohio, gave a recital last week.

A musical convention will be held in Chester, Pa., in

the week beginning Monday, February 6. Prof. P. H. Meyer will conduct the convention.

A choral union has been organized at Peedee, Ore., with officers as follows: President, Charles Kerber; vice-president, Lillie Simpson; secretary, Tina Waters; treasurer, Ritta Ritner; chorister, Sarah Ritner.

The College Banjo, Mandolin and Guitar Club, of Newark, Del., has elected the following officers: Alfred Hartman, president; Theodore Wolf, treasurer; H. L. Maier, musical director; F. Olin MacSorley, business manager.

A musicale was given by the pupils of Miss Ella Diehn in Durant, Ia.

Miss Alma Harris, one of Sandusky's (Ohio) young singers, has just started on the course of a professional singer.

The third in the series of musical lectures being given this winter by Mrs. E. Rathbone Carpenter at the Kindergarten Training School, Grand Rapids, Mich., occurred last Tuesday evening.

The Southern Conservatory of Music, at Durham, N. C., will give a concert at which Miss Margaret Williams Moring, of Raleigh; Miss Marguerite Elenor Exum, Chas. J. Brockman, Miss Lizzie Taylor, Mrs. G. W. Bryant, Mrs. J. W. Manning, W. J. Ramsey, Jas. H. Southgate and Gilmore Ward Bryant will take part.

The Cecilian Quartet, composed of Mrs. Frank M. Davis, Mrs. J. B. Hosken, Miss Mabel Warner and Mrs. Barnhart; the Schumann Quartet, composed of Miss Stella White and Mesdames Will Gay, E. J. Aldworth and L. E. Patten; a piano quartet composed of the Misses Beckwith, Darr, Loomis and Burch; Mrs. J. G. Steketee and Miss Bessie Walker will participate in the St. Cecilia Society concert, at Grand Rapids, Mich.

Miss Garnett B. See gave the second monthly musical recital by her pupils, at her studio in the Bauman Block, Kalamazoo, Mich.

Mrs. W. S. S. Coleman, soprano, of Reading, sang at a concert in Oil City, Pa.

Wahoo, Neb., has a Mendelssohn Club, of which Mrs. L. B. Beermaker is secretary.

About seventy-five invitations were issued by Mrs. Wagner and her pupils to a musicale given at the home of Mr. and Mrs. George Barney, Charlotte, Mich.

Professor Lane, of the musical department of Ripon College, has secured the services of Miss Warhurst as violin instructor. She is a graduate of Leipsic.

Mrs. and Miss Moore's pupils, under their direction, gave a recital at Raton, N. M.

Prof. A. W. Weiser, organist of Emmanuel Lutheran Church, Pottstown, Pa., is arranging an organ recital and musicale, to be given January 30.

The thirty-fourth recital of the Springfield (Ohio) School of Music has just taken place.

Mrs. Jeanette McDonnell, of Grand Rapids, Mich., is preparing her pupils for a piano recital, to be given within a few weeks.

Carl Andersch and Wilbur Force gave a recital in Hi-

bernian Hall, Grand Rapids, Mich., when they introduced the following pupils: Mrs. Lake Huntington Smith, Miss Jessie Dana, Miss Van Haitzma, Miss Mamie Pulcher, Miss Augusta Rasch, Arthur Andersch, Miss Jennie Kipp and Harry Alford.

There was a musical entertainment in Humeston, Ia., January 20, given by Miss Hull and her pupils.

Henry C. Post and Paul P. Davis, of Grand Rapids, Mich., gave a recital with their pupils at Holland on the 26th, in the home of Mrs. William H. Beach.

Mrs. Lewis Benedict and Mrs. J. O. Baxter, of Cedar Rapids, Ia., took part in the Thuel Burnham concert.

Prof. Geo. R. Sturgis has returned to Port Huron, Mich., and will open a studio for the teaching of voice culture.

A music recital will be given by Joseph Gunterman and his pupils at Kittanning, Pa., when a "Valse Majestic," by Mr. Gunterman, will be played.

A choir has been organized at the Oreland Baptist Church, Jenkintown, Pa., comprising Harvey Blair, baritone; Charles Ravior, tenor; Charles Weigner, bass; Miss Mattie Hallman, alto, and Miss A. Ravior, soprano.

Miss Kerr, an accomplished musician, is now teaching in Logan College, Russellville, Ky.

The pupils of Mrs. Edwin W. Simonton gave a musicale at the home of their teacher, in Paterson, N. J., on Saturday afternoon.

Miss Helen Cowell, pianist, made her debut before a conservatory audience with pronounced success, at Ypsilanti, Mich.

A glee club and a banjo and mandolin club have been organized among the ladies of the Patchogue (N. Y.) Sorosis.

A song recital was given at the warerooms of D. H. Baldwin & Co., Indianapolis, Ind., by Mrs. Ida Gray Scott, assisted by Mrs. Anna Wilcox Barry, pianist; Frank V. Steele, baritone, with Mrs. Winifred H. Aydelotte, accompanist. The concert was under the patronage of the leaders of society, among them being General and Mrs. Benjamin Harrison.

A musical was given at the residence of Mr. and Mrs. Ralph Granger, at Paradise Valley, San Diego, Cal. Mrs. Gertrude Auld-Thomas, of Los Angeles, was the vocalist; W. F. Skeele, Los Angeles, organist; Fery Rinardy, National City, violinist; Miss Laura Mabel Johnson, violinist, and Mrs. May Cook Sharp, of Coronado Beach, pianist. The occasion was the formal opening of his new recital hall, and the guests were presented with a souvenir program, giving half-tone prints of the Granger home, two interior views of the music hall and the superb Hawley collection of old violins, headed by the famous King Joseph, which Mr. Granger purchased a few years since for \$20,000; and a complete description of the new two-manual pipe organ which Murray M. Harris, of Los Angeles, recently finished for the hall. A fine new Knabe grand piano and several paintings added to the artistic completeness of the hall.

The Young People's Unity Club of the Church of the Messiah celebrated the birthday of Robert Burns on the evening of January 25. A musical program was arranged by Miss Florence de Vere Boese, soprano, who sang several of Burns' songs that have been set to music. Miss J. Alice Warren, W. Pollak, Robert Hosea and Mr. Emerick also took part. Miss Lucie Mawson was accompanist.

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Boston Music Notes.

BOSTON, January 28, 1899.

MRS. KATHERINE McLEOD AUSTIN sang at the Burns concert given on the anniversary of the day of Robert Burns' birth, in New Bedford. One of her songs was "Caller Herrin'," and those who have heard her sing it can appreciate the enthusiasm of the audience at the New Bedford concert. Mrs. Austin has been heard in concert a number of times during the season, and her rich contralto voice is greatly admired.

Frederick Smith will sing in Mendelssohn's "Hymn of Praise" for the Salem Oratorio Society in April. This is his second engagement with the society this season.

Miss Helen Wright sang at the first concert of the Nashua Choral Society at City Hall, Nashua, N. H. The concert was a great success in every way. There was not a vacant seat in the hall, and it was said that the "musical program had never been excelled." There was a chorus of 130 voices, under the direction of E. M. Temple, and a number of local singers took part. The Second Regiment Orchestra furnished the music, and Miss Anna L. Melendy presided at the organ.

Ben. T. Hammond gave an "at home" at his studio in Worcester for his pupil, Miss Anna Gertrude Childs, last week. The Worcester *Spy* says: "Miss Childs is a prepossessing young woman with a good soprano voice and a good head for music. She is a pleasing singer, with promise of even greater development. The program was judiciously arranged, for operatic songs were ignored, and in its place were folk songs of various nationalities and songs by modern composers. Mr. Hammond sang two duets with Miss Childs, as well as an effective song by Goring Thomas."

A sacred concert is to be given in the Boston Theatre Sunday evening, February 12, for the benefit of the church fund of St. James. It will be under the direction of Signor Augusto Rotoli; there will be a chorus of 200 voices, an orchestra composed of fifty members of the Symphony Orchestra, and noted soloists. The principal works to be performed are: "Moses in Egypt" (first part), Rossini; "Coronation Mass," Cherubini, and "Hallelujah" from "Mount of Olives," Beethoven.

The fourth and last of Arthur Whiting's chamber music concerts will take place at the Grundmann studios, February 12.

The second of Miss Lena Little's pupils' recitals is announced for February 20 in Chickering Hall. Miss Jessie Downer will be the accompanist.

At the recent annual meeting of the board of directors of the New England Conservatory of Music, held Thursday afternoon, the board of trustees and directors elected was practically the same as that of last year.

The Cecilia gave its second concert on Thursday evening, which was well attended, in spite of the attraction of the opera. The club was assisted by Miss Frances Rock, pianist, and J. Melville Horner, baritone, who sang a group of songs, and also, with fine effect, the baritone solo with chorus from Peter Cornelius' opera, "The Barber of Bagdad."

While neither of the managers of the Brockton music festival of last year will say that there is to be no festival this spring, it would appear that there is little chance of one, as there was a money loss last year.

Arthur Beresford sang at Westerly, R. I., on Thursday evening. This popular young basso has been almost constantly engaged since the beginning of the season. He is to sing in "Elijah" at Pittsburg, February 10.

Students of the ensemble class of the New England Conservatory of Music, assisted by Alexander Blaess, violoncellist, gave the concert on Wednesday evening.

Beethoven's "The Ruins of Athens" was sung for the first time in America at the concert given under the direc-

tion of Mr. J. Vernon Butler at Pilgrim Church, Worcester, on the evening of January 24. The soloists were Mrs. Caroline T. Shepard, soprano, and Mr. Saxe, baritone, with a chorus of 125 voices. Miss Ruth E. Nelson was at the piano and Charles H. Grout at the organ. Other soloists were Joseph Rogers, violinist, and Irving Swan Brown, 'cellist. Brahms' "Song of Destiny" was sung for the first time in Worcester at this concert. Mr. Butler has a well-trained chorus and deserves the thanks he has received from the musical portion of his city for his successful efforts.

Mrs. S. Henry Hooper, Miss Agnes G. Eyre, pianist; Miss Florence C. Leach, violinist; Miss Grace Bullock, 'cellist, and Miss Isabelle Morse, accompanist, took part in the Boston Art Students' Association musicale.

The new music hall is to be all done by April 1, 1900, only a little more than a year hence. The plan of having a theatre combined with the new music hall has been given up, as the directors think that it would be very expensive and the best purposes would not have been served.

Mollie G. Slattery, Boston; Olga Gretchen Ayer, Newton Highlands; Raymond Clayton Bass, Jamaica Plain; Marie Frances Day, Wellington; Alice Mildred Constable, Milton; Zilla May Constable, Milton; Louise Bannerjee Roy, Charlestown; Emma Sandel Roy, Charlestown; Elsie Pike, Brookline; Margaret Mack, Cambridge; Ruth Peters, Cambridge; Madeleine Keilty, Jamaica Plain; Russell S. Williams, Roxbury; Helen Louise Bass, Jamaica Plain; Hazel M. Funk, Brookline; Mildred F. Smith, Brookline; Carolyn Bassett, Jamaica Plain; William Daly, Crescent Beach; Elizabeth C. James, Everett; Hazel Frances Coyle, Chelsea, and Alice Maud James, Everett, are the students who will take part in the concert of the Faalten piano school this evening in Steinert Hall.

New England News.

A NEW opera, music by Harry McLellan, of New York, formerly of Bath; book by Walter C. Emerson, of Portland, Me., is in course of preparation by the Portland Athletic Club for a first performance March 14.

The students of the Holyoke (Mass.) College of Music, assisted by members of the faculty of the college, gave a recital at the college.

The membership of the Glee, Banjo and Mandolin Clubs of Bowdoin College, Brunswick, Me., is as follows: G. B. Gould, W. B. Adams, W. T. Libby, J. Dawson Sinkinson, A. B. Wood, H. W. Cobb, J. P. Libby, H. K. McCann, H. D. Gipson, J. Appleton, H. O. Bacon, R. F. Chapman, H. F. Dana, R. S. Edwards, J. A. Furbish, P. H. Haskell, E. L. Jordan, W. S. N. Kelley, F. L. Laverty, L. R. Leavitt, W. B. Moulton, E. M. Nelson, L. G. Sturdivant, L. M. Spear, W. T. Veazie, J. H. White, C. G. Willard and C. V. Woodbury. W. L. Thompson is manager and Jos. W. Whitney is assistant manager.

A piano recital was given in Haverhill, Mass., by the junior pupils of Fred. L. Watson, at his rooms in the Daggett Building. They were also assisted by Hallowell Graham, the reader, and by Master Willie West, a violin pupil of Harry J. Doe.

The choral class of Gloucester, Mass., is under the direction of Arthur S. Wanson.

In the City Hall on February 6 the Bangor (Me.) Band will give its second annual concert, under the direction of Harvey J. Woods, assisted by Waggatt's String Quartet.

At the Littleton musical convention James T. Spellman, of Concord, N. H., was one of the soloists in "The Erl King's Daughter."

The second pupils' musicale to be given by Miss Nellie Hildreth next Thursday, at her home, in Springfield, Mass., will have the assistance of Miss Bessie Newsome, soprano.

Mrs. C. B. Hall's music class met recently at her home

in Brandon, Vt., and formed a musical society, to be known as the De' Casement Musical Club. The club chose the following officers: President, Mrs. C. B. Hall; vice-president, Miss Isabell Whitlock; secretary, Miss May Oram; assistant secretary, Miss Carrie June; treasurer, Miss Florence Briggs; executive committee, Miss Ella Whitlock, Miss Anna Harrison and Master John Stone.

The officers of the Littleton (N. H.) Musical Association this year are: President, Millard F. Young; vice-presidents, M. F. Harriman, Frank Thayer, Littleton; W. A. Boothy, Berlin; Fred Ingalls, Gorham; E. M. Bray, Whitefield; F. L. White, Bethlehem; W. F. Parker, Franconia; G. Conrad Brummer, Lisbon; Raymond Smith, Wells River, Vt.; W. P. Buckley, Lancaster; Robert Peckett, Sugar Hill; corresponding and recording secretary, H. E. Kenney; treasurer, F. L. Clough; executive committee, M. F. Harriman, F. H. English, C. F. Nutting, A. W. Bingham and C. H. Greene.

A recital was given by pupils of Miss Blanche Harrington in Nashua, N. H.

Mr. Liddle is conductor of the Pittsfield (Mass.) Symphony Orchestra, which is doing such good work in that city.

A recital was given by pupils of Miss Flora B. Nichols and Rowland and Harland Leach, assisted by Miss Ellen Elizabeth Dole, reader, and Miss Ida J. Wentworth, contralto, in Union Church, Haverhill.

The Portland (Me.) *Daily Press* says: "William R. Chapman is making an extended tour through the State at this time, visiting many of the choruses and conducting every night. Mr. Chapman is very much pleased with the work which is being done all over the State by the festival choruses this season. Mr. Hyde, Mr. Maxim and the other conductors are working with good results, and the best of feeling exists among the members."

Sweetzer L. Green, organist of St. Mark's Protestant Episcopal Church, Portland, Me., gave a concert at the church, in which he was assisted by Miss Ada M. Mitchell, contralto; Charles G. Gens, tenor, and Dr. B. Merrill Hopkinson, baritone.

"The Messiah" has just been given in Holyoke, Mass., and a critic writes: "At a single bound Holyoke took its place among the most favored musical centres of New England, when Handel's great oratorio, 'The Messiah,' was presented at the Opera House by the Holyoke Oratorio Society, under the direction of Prof. C. S. Cornell, assisted by a chorus of 140 voices, an orchestra of twenty-five pieces and four distinguished soloists."

"Musically considered the production of this oratorio was a success beyond the wildest expectations of the managers. The chorus work was superbly done, the orchestration was all that could be expected, and the soloists acquitted themselves on the whole in a style commensurate with their fame."

A Correction.

At Mrs. Benham's concert of January 15, the "Bella Capriccio," by Hammel, was performed by Miss Merzbach and not by Miss Zekulsky.

A Splendid Idea.

The management of the Castle Square Opera Company have organized a Lost and Found Department at the American Theatre. Patrons may advertise in the program, free of charge, articles thought to be lost in the theatre.

Schenck Lecture on "Die Walkure."

The lecture on the "Walkure," delivered before the students of the New York College of Music by Elliott Schenck, was such a pronounced success that he has been engaged to deliver a lecture on "Siegfried." It will take place at the New York College of Music, Friday afternoon, February 3.

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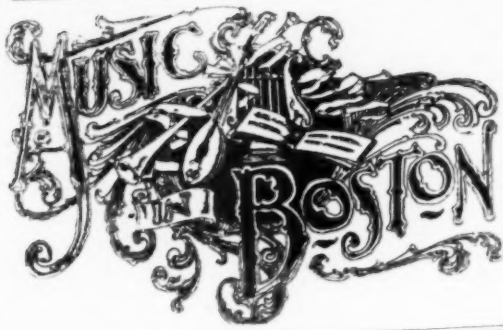
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BOSTON, Mass., January 20, 1890.

THE Ellis Opera Company began its three weeks' season at the Boston Theatre on Monday evening last. The works given through the week were "Faust," "Tannhäuser," Puccini's "Le Bohème," "Lohengrin," "Cavalleria Rusticana" and "I Pagliacci," both on the same evening, and "Il Barbiere di Siviglia." The attendance through the week was very good, but the largest audience were attracted by "Faust," "Le Bohème" and "Il Barbiere di Siviglia." At the performances of the Puccini and the Rossini operas the house was packed, every seat from the floor to the gallery and all available standing room being occupied. The Wagner operas were seen and heard by comparatively small audiences. Painful as the confession may be, the week was fairly with Italy.

Mr. Ellis has assembled an admirable working company. It was doubtless greatly weakened by the non-appearance of Ternina, whose illness compelled her secession from the organization, and it is more than probable that her failure to perform the parts for which she was announced in the Wagner operas had much to do with the falling off in the attendance on the nights on which they were presented. For be it known that Boston, in common with other musical centres, finds its opera attractive in proportion to the number of star names that appear in the casts, and that the music thereof is secondary to the eminence, deserved or otherwise, of those who sing it.

The feature of the week was the first performance here of "Le Bohème." The success of the work was immediate and overwhelming. The episode in Murger's novel with which it deals was a singular theme to select for operatic treatment, a bit of commonplace medium, in which humble characters, living precariously from hand to mouth, struggling with poverty, wholly unheroic, except in the light-heartedness with which they bear their misfortunes, resorting to the pawnbroker when their funds are exhausted, and clad in ill-fitting, well-worn attire, are the main points of interest. It is all very simple, almost the boldly prosaic, a cheap idyl of the slums; and yet in the charm of naturalness with which the characters are set forth, the vivid force with which the characters are sketched and the moving pathos that underlies the whole, it appeals irresistibly to the emotions, and from the very outset obtains a grasp on the interest and the sympathy whose firmness is never relaxed for a moment. The librettists have worked with intelligent skill in refraining from telling their story in the fullest detail, thus avoiding many moments that must inevitably have proved dreary. The mirthfulness of the Bohemian companions in the opening act, the wild frolic of the fête in the second are astonishing in the animation with which they are treated and sustained; and the more pathetic scenes are quite as admirable in their way.

There is little of deliberate appeal for applause, of theatrical and operatic device of the conventional order. The

humor is spontaneous and genuine, the pathos is never maudlin. There is no fall of the curtain on an elaborate finale; even in the fête scene, where the situation offers every temptation to the composer for a stirring ensemble. Every act ends quietly, the third without any of the characters on the stage. The novelty of these innovations was refreshing, and, what is more, the effect is none the less impressive, because it is not robustly stirring after the familiar pattern.

The score is as free from the cut and dried order of things as is the book. It bears no resemblance to any other and is peculiarly attractive in its strongly marked and original individuality. That Puccini has felt the influence of Wagner is clearly evident, and yet there is nothing that is distinctly suggestive of Wagner and his methods in this music. The Italian has assimilated what he has absorbed from the other, and develops it independently. He uses the leit motif freely, but reminiscently rather than indispensably. The love passages never roar turbulently with sensual rage, but their frank simplicity is none the less appealing. Affluent in beauty and sincerity of feeling is the music of the scene between Mimi and Rodolfo in the first act; that of the reunion of the lovers in the third, of which the flowing and graceful theme is haunting in its tender fervency, and that of the whole of the last act after Mimi's return to the scene of her earlier happiness to die.

The comedy of the music is equally as notable. It abounds in fine touches, fairly bubbles with mirth in the first act and with frolic and fun in the second, and always without sinking to commonplace. Some of the strains are coarse enough in their way, but artistic discretion restrained the composer from sinking to vulgarity and mere empty tunefulness, even though the merrymaking of a noisy crowd of the slums was to be depicted. The effect, nevertheless, never rose above the head of the situation. Then, too, not only here, but in other places in the score, Puccini has been deliberately prolific in harmonies calculated to set highly proper teeth on edge and to drive purists frantic; but the bad musical grammar always sounds well and produces its intended effect, and hence offends and justifies itself at one and the same time. Especially felicitous are the naked fifths which open the third act, in the effectiveness with which they emphasize the loneliness and the bleak chilliness of the snow-covered scene. They gave peculiar force to the old adage regarding the value of a knowledge of the rules of harmony as an aid to knowing when and how to break them.

The orchestration is as novel and as interesting as the rest of the work. It is wholly in the extreme modern school, but is never extravagant, and shows a thoughtful and intelligent respect for the voices of the singers. It is full of fascinating playfulness and quaintly effective devices in the comic scenes, and delightful in its sobriety, tenderness and depth of fervor in the more pathetic. Its easy fluency, its skillfully varied coloring and the fidelity with which it invariably echoes the sentiments with which it deals for the time being develop the hand of a thorough and carefully reflecting master of all the resources of modern instrumentation. His orchestra does not speak for his characters, but very properly leaves them to do that for themselves; confining itself to following instead of leading, thus avoiding one of the most singular and objectionable errors of the newer school of opera composing.

Perhaps the most suitable innovation in this exceedingly innovating opera, and that in which Puccini has shown convincingly the fine quality of his artistic discretion, is the manner in which he permits his heroine, Mimi, to die. There is no set solo, no piling up of the agony in the form of gasping cantabile, no prolonged leave-taking of her lover with tears and convulsive embraces. She passes away without as much as a sigh, and so unobtrusively, that it is not

until her lover has, some moments after, taken her in his arms, that even the audience is aware that her spirit has flown. It is perhaps less thrilling than Tristan's long, melodramatically heroic and stentorian wrestle with the destroyer, but it is very effective and pathetic nevertheless, and is wholly in keeping with that naturalness for which Wagner was so ardent an advocate in his mission as a reformer in operatic methods.

As Mimi, Mme. Melba came into prominence as a really charming actress. Her assumption of the part was as free from a false note as was her singing. The music made no demands on her that called for a display of those qualities in which she is most admirable. It was, however, beautifully sung, and with a fine reserve that did not force it into undue prima donna importance. The effort was winning in its easy truth to nature, its piquant frankness in the lighter scenes and its earnestness and sincerity in the more tender. I have never seen the artist in a part in which her acting gave me as large a share of unalloyed pleasure, and in which she showed convincingly the possession of the art of concealing art.

Mlle. de Lussan gave a very clever bit of character acting as the loud, imperative but kind-hearted Musette. The Bohemian comrades, Rodolfo, Mancello, Schaunard and Colline, were performed respectively by Messrs. Pandolfini, Bensaude, De Vries and Boudouresque, and each and all of them entered admirably into the spirit of the characters. Mr. Ellis has a conductor of the first order in Signor Seppelli. It is not often that we hear such finished work by an opera orchestra as he exacts. Everything is as carefully played and colored as if the worth of an instrumental concert were at issue, and the New York Symphony Orchestra, which is a part of the organization, never played better than under his baton.

On the opening night, M. Plançon, who had been loaned for the occasion by Mr. Grau, appeared as Mephistopheles, and had a tremendously enthusiastic reception.

The Wagner operas were conducted by Walter Damrosch, who was also welcomed with great heartiness. Mme. Galski was the Elsa and the Elizabeth in these, and Mr. Krauss the Tannhäuser and the Lohengrin. In both parts Mr. Krauss was, as usual, remarkable for the vigor with which he sang and acted, and also, as usual, apparently reckless, regarding the consequences to his voice from the violence to which he subjected it. His singing was not always marked by true intonation, nor was his method invariably favorable to the attainment of variety in tone color. It was rarely artistic, and at length the high pressure at which he interpreted his music became monotonous; but he was effective after a fashion at the more fiery climaxes, and, it may be conceded, was not without a desperate impulsiveness and seeming enthusiasm of emotionality that might easily be mistaken for depth of dramatic feeling; but at the best it was little else than bombast, and was frequently painful and unnecessary shouting and howling. This is to be regretted, for when he first appeared here he impressed the critical public with the belief that he was at heart an ardent artist, who would steadily grow in power and efficiency. As it is, he has become a victim to the ruling passion for exploding violently and sustaining enduringly high notes as long as his breath holds out; a feat that is physically interesting to the many, as is proved by the salvo of wild applause that the successful effort always draws forth, but which is esteemed brummagem art by the more judicious few. Civilization has not yet extirpated the savage from human nature, and its primitive propensity to yield to the excitement of noise yet remains, almost unimpaired.

It is to be observed that there was more of singing false to the pitch in the Wagner operas than in the others. I do not chronicle this with any intention of touching on



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the delicate question of the easy singableness of Wagner's music, but merely to state an interesting if painful fact. In "Tannhäuser" there was more of false than of true intonation, and as the opera went on its vocal way so injured did a sensitive ear become to the out of tune-fulness that correct intonation came not only as a surprise, but almost as an unwarrantable intrusion. On this occasion I had the singular experience to hear the "Song to the Evening Star" sung with excruciatingly false intonation from beginning to end, and at a dragging pace that prolonged the torture of listening. I am glad that Mr. Finck did not hear it, for I am sure he would have been carried out in a faint before the song came to a close.

* * *

And, by the way, I see that Mr. Finck, in a paragraph in the *Evening Post*, welcomes me as a tardy and inferentially an important accession to the ranks of recent converts to Wagner. It appears, according to him, that I have been among the most persistently rabid and remorseless haters of his musical deity. On what grounds he came to this extraordinary conclusion, and why it should matter what so humble a person as myself thought of Wagner it is not easy for me to explain. It is true that I never reached the point of Wagnerolatry to which Mr. Finck has attained, and his loyalty to which form of worship causes him to see all other composers through the distorting glass of fanaticism, but in the thirty years, more or less, during which I have been permitted to express in print my probably misguided critical opinions on matters musical I have not been at all backward in paying tribute to Wagner on those points, and they are many, which have moved me to sincere admiration. Neither I nor Mr. Finck will have the slightest influence in settling finally the niche in the temple of art which posterity will accord to Wagner, therefore I am not as elated as I might otherwise have been at the importance which Mr. Finck seems to attach to what he deems my conversion to the true faith after years of stiff-necked paganism.

Of course I fully understand his feelings in the matter, for have I not observed with ever growing interest the pride and the tireless perseverance with which he immortalizes the name of every little town in Italy and other Latin countries wherein Wagner is performed for the first time. On the principle that every mickle makes a muckle and every little is a step in the direction of much, and every much an advance toward much more, and so on ad infinitum until the seemingly simple problem must eventually assume the overwhelming results of the grain of corn and the chessboard. Mr. Finck calmly and confidently carries out his self appointed life mission.

Let me explain, as I understand it, the cause of Mr. Finck's jubilation of my conversion. In writing of a recent performance of Wagner's "A Faust Overture" by the Boston Symphony Orchestra, I said in effect that Mr. Gericke's reading of the work was so lucid that it removed from it all the obscurity in which portions of it had been hitherto enveloped. I quote from memory, but this is the pith of the statement that has drawn forth Mr. Finck's remarks.

Now, the overture belongs, if I am not mistaken, to the period in which Wagner composed the circus brass band overture to "Rienzi." It is in his first manner, when he was yet under the influence of Spontini, Meyerbeer and others. It is unquestionable that it is an immeasurably better overture than either of these composers produced at any time. He was twenty-six years old when he wrote it. The "Tannhäuser" overture saw the light five years after that. Now, what puzzles me is why Mr. Finck should proclaim that I had become a better Wagnerite than I had been because I found the composer's first overture more understandable in a certain interpretation than I had found it in other interpretations. The Wagner of the "Faust" overture was still a Wagner working along conventional lines. He was many years from being Mr. Finck's Wagner; was far from having proclaimed himself a radical reformer of operatic art. His opera "Rienzi," with its reminiscences of the manner of Spontini and Meyerbeer and even of the cooing cadenzas of Bellini and Rossini, came one year after this overture. So it appears, after all, that I have not really become a convert to Mr. Finck's Wagner, but to the Wagner who had not yet become his

Wagner; to the Wagner whom he doubtless repudiates as the master himself repudiated him.

However, if Mr. Finck derives any gratification from contemplating me in the aspect of a convert for the reason given by him, I have no cause to complain. In fact, I should feel flattered that he finds me of sufficient importance to lay as much stress as he had laid on anything I may think or write. I do not question that he takes himself seriously. His only fault as far as I know anything about him from his writings, for I have not the pleasure of a personal acquaintance with him, is that he is apt to be somewhat intolerant toward those who have the misfortune to differ with him in opinion regarding Wagner. Now, many things in art are merely matters of individual taste as far as liking or disliking them is concerned, even on the part of those who cannot be deemed ignorant of its underlying aesthetic principles. If, for example, I have all the objection to Wagner with which Mr. Finck mistakenly credits me, it is purely a thing of personal taste with which only I am concerned. If he, on the other hand, finds Wagner a source of perennial rapture to him, that is an affair in which his personal taste asserts itself. The trouble is that most of us are too prone to take offense at those whose belief is not identical with our own. This is rank worship of the Ego pure and simple. Besides, if one man of ten men proves the other nine to be wrong on any given point, he does not necessarily prove himself to be right on the same point merely because he has convicted them of error.

* * *

The program of last evening's concert by the Boston Symphony Orchestra, in Music Hall, was:

Overture, Fantaisie, Romeo and Juliet.....	Tschaikowsky
Walt Her Angels, from Jephtha.....	Händel
Selections from Siegfried and Götterdämmerung.....	Wagner
Air, Lend Me Your Aid.....	Gounod
Symphony No. 3, E flat, Rhenish.....	Schumann

Evan Williams was the soloist.

The program and the performances seemed dull to me. It is possible that my ears had become jaded with the week's excessive concourse of sweet sounds, and of sounds that were not so sweet; but in any case I did not enjoy the concert. The conducting of Mr. Gericke and the playing of the orchestra were doubtless fully up to their familiar high standard, but I was overfull of music and my palate was not exactly in the condition to relish so cloying a dessert as a solid concert within a brief three hours after having feasted to satiety in the afternoon on an opera. Seven operas in one week is musical gormandizing to which I am not yet hardened this season, and so my unappreciative view of the concert may be attributable to the dyspeptic sluggishness of a tone-stuffed listener. Mr. Williams sang his two arias in a noble, sostenuto style, and was tremendously applauded and recalled.

B. E. WOOLF.

D'Arona.

DURING the last eight years THE MUSICAL COURIER has presented to its readers several cuts of the well-known vocal teacher, Madame Florenza d'Arona; but the one adorning the first page of this issue surpasses any photograph heretofore taken. It is full of dignity and power and a youthfulness incredible for one of such vast experience, who, for fifteen years, was a prima donna of grand opera fame, and is the mother of a married daughter—a German baroness—likewise noted for her exceptional talents and beauty.

D'Arona, the vocal teacher and authority on vocal studies, methods and traditions, is too well known to require any special biographical reference outside of the mere announcement of the name, and this does not apply to this country alone, for the name of d'Arona is well known in Europe. The press of two continents testifies to the good work of her pupils, whose voices, in no single instance, were ever above the average when coming to d'Arona. Too busy with lessons to grant more than a hurried interview to our representative, Madame d'Arona, nevertheless has given much information, which will be read with more than ordinary interest and profit.

To the question: "What is the most important vocal achievement?" Madame d'Arona replied, with great earnestness, "Voice placement."

"How do you define voice placement?" was the next in-

terrogation. "It is everything," said Madame d'Arona. "First in importance is the release of each tone of the voice from voluntary muscle captivity, and to place it according to its pitch, and no other, upon the vocal scale, so that every individual tone can be recognized as having its own particular place, and roll from the lips with equal ease, strength and beauty, from one end of the range to the other."

"How do you proceed to accomplish this?"

"By teaching the pupil that the voice is an instrument from which the qualities of many instruments may be produced when once its wonderful possibilities are comprehended. The timbre of each tone is related to its preceding and succeeding tone, yet it belongs to itself exclusively. Anything which interferes or obstructs the regularity of the vibrations of the air-wave for that particular tone, must be analyzed and removed. Equal in importance is to understand that tones mean freedom and form, and that their perfect pitch means an understanding of the well defined distances, separating them upon the wire or metal, which must necessarily string them together, and run through the centre of each. From this pivotal point comes expansion into sonorousness, mellowness and power, and the tones can then contain as much, or as little, intensity as the quality expressive of an idea, or an emotion, may suggest. Intensity does not mean force of the voluntary muscles, particularly of the upper chest and throat, as is too often supposed (with fatal results), but is produced by stronger reinforcements in certain resonance cavities.

"Those working for excellence and perfection in their profession before the public should have their attention called to one particular point and analyze it. How many voices have they heard, beautiful in a parlor, but who were completely engulfed in a great building? It is because proportionate intensity adequately focused, not being understood, could not be compassed. A voice of too much metal, heard in a room, is branded as a metallic voice, and doomed by ignorant critics. I agree with them that it is anything but beautiful, because it is out of its proper sphere. Give that voice room for expansion, and it will fill every crevice with musical resonance, beauty and mellowness. Take, on the other hand, a voice, sounding rich and deliciously ripe in a room, in a great building it will be completely swallowed up and consequently useless."

"Is intensity the same as quality?"

"No, indeed!" said Madame d'Arona; "the voice has many qualities, but intensity has but one quality of different degrees."

"Do you recognize overtones?"

"Why, they with the tonic or fundamental compose the perfect tone, their number and certain individual prominence determining the beauty or ugliness of its quality."

"How are overtones made known to a pupil?"

"By learning the vowel sounds which represent them, and the resonance cavities, which correspond to and reinforce them. All this is comprised in the study of voice placement, without which a voice is an untuned and distorted instrument. It may be pulled and twisted by the voluntary muscles through every conceivable exercise, and manipulated into oratorical and operatic work; but no amount of style, in diction or phrasing, even when accompanied by a temperamental and artistic interpretation, can do more than to hide for a time the rotten structure beneath. Once the muscles become tired they will give out when too much is exacted of them, and nothing then is left to conceal a singer's many tricks to produce a tone. Any amount of liberty, even license, may be granted one who understands the scientific points of his own voice, and how much he can reasonably exact of it. Once a person knows his way home he is at liberty to go where he pleases. It is very unsafe, however, for one who does not know his way to attempt to follow in the footsteps of the other."

"Why is it generally supposed that a voice can be placed in a few lessons?"

"The reasons are many. In the first place, it requires definite and absolute knowledge of the voice as a whole from childhood to growth, in men and women, in order to place the voice. A tone's analysis must not be left to experiment or a pupil can deceive the ear of a teacher. Voice placement requires that the teacher's ear should be so sensitively organized that cultivation may bring it to the

SEASON 1898-99.

WILLY BURMESTER, VIOLINIST, Beginning Dec. 10, 1898.

TERESA CARREÑO, BEGINNING January 10, 1899.

UNDER THE MANAGEMENT OF

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Manager Chicago Orchestra, Theodore Thomas, Director,

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keenest edge of susceptibility, perfected by long experience in just such work. Not only are the above attributes necessary, but great interest, much patience and time must be devoted by teachers and pupils, which the general hurry 'to get there' always frustrates. It takes too long, they think; so they study for a few quarters or a year or they think; so they study for a few quarters or a year or introduces a new method, which confuses and discourages them; then fly off to another teacher, with public appearances sandwiched in between, and continue this folly ten or even more years before they will realize their mistake and acknowledge themselves failures.

"How much time and money would be saved if pupils would take up this study as they do any other, and devote years, if years are necessary, to the building up from the commencement of study of a strong and sure foundation that can never fail them. But no! repertory is so much more interesting! it shows off the teacher and flatters a pupil's sense of her own abilities. Parents, friends and the public generally are looking for achievement and have no patience with growth. Nothing is beautiful under construction, and until the voice is placed it is an abomination, no matter how well it is varnished. The public ear has been so corrupted by what it has been forced to listen to from embryonic Patis and potential De Reszkés that it is not to be wondered at it is all at sea as to what is beautiful in tone and what is not beautiful.

"Unfortunately there are many reasonable excuses why the shortest time possible should be spent in voice placement, but, oh! if pupils would only realize that the beautifying of tones may go on indefinitely, but that it must proceed from an absolute knowledge of their correct placement. Defective ears are very rare. Singing out of tune, however, even among artists of reputation, is a too frequent occurrence. Can a tone be out of tune if it is on the pitch, and what is the pitch of a tone but its proper, well defined place in the vocal scale?"

"Is it true, Madame d'Arona, that your book is ready for publication?"

"Not quite, but I hope to have it ready by the coming spring, and those who can read between the lines of this interview may surmise with what thoroughness I have handled this subject, 'The Voice,' in my book, which deals not only with the why and the wherefore, but teaches every classification of voice how to sing every tone in its compass."

Just here pupils were announced, so, hastily consenting to a continuance of this interview for the next issue of THE MUSICAL COURIER, with a smiling *au revoir*, Madame d'Arona disappeared.

[To be continued.]

Broad Street Conservatory of Music, Philadelphia.

Judging from the program of the recital given by a number of the pupils of the Broad Street Conservatory of Music, in their concert hall at 1331 South Broad street, Philadelphia, on Wednesday evening, January 25, at 8 P. M., we would presume that the event was up to the conservatory's usual high mark of excellency:

- Piano quartet, Valse Brillante in A flat.....Moszkowski
Miss S. Whitaker, Miss N. Robinson, Miss A. Evelyn Stearns,
Miss Bertha Hess.
- Piano solo, Etincelles.....Moszkowski
Edward Pedrick.
- Vocal solos—
I Murmur Not.....Schumann
He Shall Feed His Flock (Messiah).....Handel
Miss Maud Scott.
- Piano solo, Moment Musical, C minor.....Moszkowski
Miss Bertha Hess.
- Duo, Old Norwegian Romance with Variations.....Grieg
Miss Bess Allen, with second piano part by Mr. Orem.
- Violin solo, Twenty-second Concerto, first movement.....Viotti
Mr. Dubinsky.
- Piano solos—
Music Box.....Liadov
Fifth Mazurka.....Godard
Miss Nellie Robinson.
- Trio, Te Prega O Padre.....Nicolai
Miss Ada Radcliffe, Miss Maud Scott, J. A. Smith.
- Piano solo, Etude, op. 36.....MacDowell
Miss Anna Williams.
- Female chorus, Night Sinks on the Waves.....Smart
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Willy Burmester.

HIS EXTRAORDINARY SUCCESS IN THE UNITED STATES—
MUSIC CRITICS VIE WITH ONE ANOTHER IN EU-
LOGIZING HIS PLAYING.

NO violinist in recent years has visited this country with a reputation higher than that which preceded Willy Burmester. And none has ever better sustained such a high reputation. Burmester's playing since he arrived in this country has demonstrated beyond cavil that he is one of the world's greatest violinists. This position was long ago assigned him by the best music critics, and he has vindicated their wisdom. Mr. Burmester possesses every attribute of the great artist. His technic is unmatched; his musical intelligence is bright; his musical taste is unexceptionable; his imagination is ardent, and his temperament that of the true artist. He possesses genuine passion, but no sickly sentimentality; an abundance of poetry, but none of that maudlin emotionality which, with the ignorant, passes for feeling. One noticeable fact is that all his audiences in New York, Chicago and elsewhere have been made up largely of musicians, and that the violinists themselves have been the most profuse in their praises of his wonderful powers.

Below are a few notices, taken at random from scores of equally as good ones which the newspapers have given him:

There have not been many soloists this year at the orchestra concerts, but those that have appeared make up in quality whatever is lacking in quantity. To say that Herr Burmester is a worthy successor to Madame Sembrich and Herr Rosenthal is in itself sufficient to indicate that he is an artist of the highest merit.

But Herr Burmester is not merely acceptable as a virtuoso; he proved himself yesterday an artist of great intelligence, unusual refinement, and much personal force. When he came to America he had an enormous reputation in Europe, which for some reason the Eastern critics determined to undermine. They admired him as a master of the technic of violin playing, but denied that he deserved his great European fame, taking as the chief argument against him that he lacked breadth and fullness of tone. Whether Herr Burmester had listened to these criticisms or not he seemed to be at some pains yesterday to take issue with his critics on the question of tone. He could hardly have chosen a better work for his purpose than the Beethoven Concerto. The three movements not only give a splendid opportunity for brilliancy of execution and variety of color, but the andante makes it easy to decide whether the player can really produce a full, rich, sustained tone.

As far as that is concerned Herr Burmester came through the ordeal triumphantly, and if it is possible to judge from a single performance it may be said without reserve that he deserves all the good things which have been said of him abroad. The first thing noticeable in his playing was the marvelous clearness of his style, the most limpid phrasing combined with a certain brilliancy of tone which at once caught the fancy.

In the more florid passages of the opening movement, and especially in the long cadenza with its complicated double stopping, he did not indeed produce a great volume of sound, although there was always a great distinction about the tone, and one began to imagine that the Eastern critics judged him fairly.

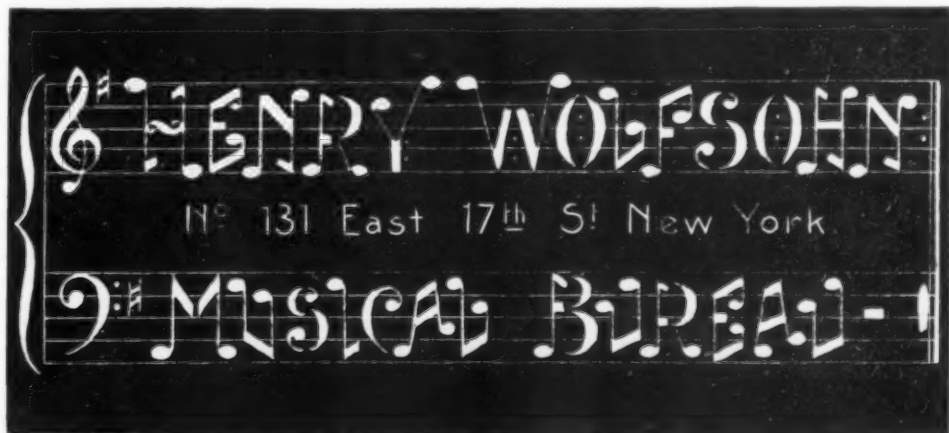
But when he came to the beautiful second movement he at once enlarged the volume and gave a most satisfying reading of Beethoven's music. It would be hard to imagine a performance of that part of the concerto which combined so much richness of tone with such purity of sentiment. The finale called again for more rapid execution and a certain dash which was easily supplied. On the whole, the impression given by his playing was that he never suffered himself to force the tone to the detriment of the sound, as so many of the best violinists do.

His whole performance was curiously free from any rasping, or from the wooden tone which comes when the effort is too great. Each note in itself was as near perfection as might be, and the result was similar to that which is obtained in singing by such a perfect vocalist as Madame Sembrich.

The soloist was compelled to give an encore, and he chose for the purpose the andante from the Bach air in D, which, in order to use the G string entirely, he played in C. He could hardly have chosen a more fitting sequel to the Beethoven Concerto, nor one which showed him to better advantage. The round volume of sound was almost organlike in its sonority, if such an epithet could ever be applied to the tones of a violin, and Herr Burmester did away entirely with the contention that his style was thin or lacking in distinction. It takes, of course, a musical audience to appreciate the beauties of the Beethoven Concerto, but any child could appreciate the rendering of the Bach air.—Chicago Record, December 31.

Mr. Burmester made a very favorable impression. His tone is not large, but it is fine, and in a way individual. His technic seems amply adequate for any demand that might be made upon it. His performance of the Beethoven Concerto was thoughtful, without the suggestion of pedagogic dryness. He was content to let the music speak without undue personal explanation. His sentiment was manly, and his vigor was controlled. He played with full appreciation of the authoritative strength of the first movement, and beauty of the second; nor did he grow impatient with the rondo and try to make something out of it. Although there were tones in the latter that moved the hearer, there was no sensuous appeal, and, therefore, no incongruous display of what is loosely known as emotion, which certain persons find contagious whenever a violinist saws on the G string or rolls eyes toward the heaven that lies presumably somewhere above the ceiling. No, Mr. Burmester is not first of all an emotional player. He is more than this; he is a man of fine taste, who has been trained in a pure school, who respects sincerity and is sincere, and who, therefore, does not trample on the composer to step toward glory. His performance was one that gave much musical enjoyment; it was without taint of anything that was meretricious; it was free from any virtuoso trick. The applause was hearty, and there were several recalls.—Sunday Journal, January 11.

One cannot think of last night's concert without the name of Willy Burmester coming into his head before all else. More than any other soloist of the season he was called upon for encores. After his appearance in the second part, when he played two numbers, the applause demanded a third. Twice he came to the footlights and bowed, and a third time he returned throwing up his hands to indicate that he had nothing more. But after another call he gave a short encore. It was an exceptional ovation. Burmester's finished execution is far beyond anything that has ever been heard in Pittsburgh. In the scope which the volume of his tone covers it is delicate and exact, and one admires it even for its very lack of strength. He is an unassuming young man, and plays with the ease almost of a dance accompanist. He showed himself to be capable in producing beautiful melody in the only concerto that Mendelssohn ever wrote for the violin. It is an impressive piece of melody in four movements that one who has heard it will not soon forget. Its beauty could scarcely be emphasized more than it is by Burmester. The cadenzas, which are rather peculiarly placed in the early part



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of the concerto gave a hint of the remarkable technic that the violinist afterward exhibited. As an encore he gave a rather weird etude, written in chords, which requires a masterful technician even to play through, without attention to expression. A momentary silence, born of astonishment, after he had finished, was followed by a storm of applause, and not the least enthusiastic in the house were the members of the orchestra themselves. Then, in the second part, Bach's beautiful aria, which has been heard so often, was played with a beautiful sentimental expression that impressed the audience deeply. The second part, variations on one of Paganini's themes, was the most astonishing performance. From Victor Herbert to the gallery, ushers, everybody, joined in the applause, until Burmester responded with a similar but shorter series of variations. —Pittsburg Times, January 7.

There is an individuality behind the tone which Burmester educes from his violin which is as distinct as the man's astonishing mastery of the technical side of his instrument is rare. People who complain about his small tone would object to the arbutus because it is not a rose. The tone is small, but is marked with a fineness of temper which no mere mastery of technic for the sake of display ever produced. The man is at the other pole of violin playing from Ysaye and Wieniawski, with their big bodies, their riotous blood and their physical magnetism, which masters an audience—at least in Ysaye's case—regardless of whether he is playing well or ill. But Burmester is as far removed from the mere display violinist as he is from Ysaye. We have them in plenty, men and women, who think they will enter Parnassus by tumbling double somersaults in harmonies over its walls. For the most part they are a weariness to the spirit, and are to be classed with the trapeze performer and the juggler, who keeps in the air more balls than he has fingers and toes. But Burmester beats them all at their somersaults, and he is an artist, too; one whose personality you feel behind the tone, even in the most astonishing passages. His nearest analogue is Marcella Sembrich, who sings with a fine tone and does astonishers in the way of runs and trills. Yet nobody who had heard Sembrich twice ever doubted her temperament. Both her singing and her acting are full of it, and she does not have to play the violin and the piano to prove that she is a fine musician. Her singing shows it even in the mad scene from that maddest of operas, "Lucia." And Burmester is like her in impressing the mark of a fine, delicate, sensitive spirit and a taste classic in its purity upon cadenza, invented to display double stopping. The personality does not suit Beethoven. The second movement particularly, was more Burmester than Beethoven, but the composer's later sonatas are Paderewski when that master plays them, and it is impossible that an interpretative artist of strong individuality should not impress himself upon his music. This is what most people go to hear him for. Burmester's individuality is uncommon, but there were indications yesterday that the public will like it on further acquaintance. Meanwhile they will be dazzled into wonder by his technic, which is as much superior to that of most violinists as is that of Rosenthal at the piano.—Brooklyn Eagle.

One cannot listen long to Mr. Burmester, whether he is playing or speaking, without discovering that he is not only a great performer upon his instrument, but that he is a thorough musician. Every chord and phrase has for him a significance. Each is to be played in a certain way, and the rhythm of the piece is eternal. Every other resource of musical expression is exhausted before the tempo is changed. What a glorious day of intellectual awakening it would be to the average violin scraper, piano pounder or would-be vocalist if he or she could learn this one simple fact and fully realize its value. Every note is played by Mr. Burmester as it is written, and in spite of that fact he plays with "expression." How wonderful! Mr. Burmester is an artist. If he played otherwise he would neither play with expression or be an artist. He says: "Music is so beautiful; in it the soul seems to find its only complete expression." That is what he means by "expression," and rhythm is the very soul of music.

The most enjoyable piece of the evening was "The Prelude," by Bach, played as an encore. Mr. Burmester plays a Stradivarius violin, and it is an able assistant to his art. As a performer he leaves nothing to be desired, except infinitely more of the same kind. The audience was an incarnation of enthusiasm, and after each number the artist was recalled four or five times.—St. Louis Globe-Democrat.

"Tannhäuser" Editions.

A letter from Wagner, respecting the two versions of "Tannhäuser" has been published. It is dated from Bayreuth, January 22, 1876: "I would now warn every theatre against the new scores. They are too heavy and were not successful, even in Vienna. Besides, 'Tannhäuser' does good business without any additions."



CINCINNATI, January 21, 1899.

THE Sängerkfest executive board of this city issued the following appeal to-day, which will speak for itself:

"The continuous efforts of the Citizens' Committee to secure a guarantee fund large enough to warrant the expenses of buildings, &c., for the Grand Jubilee Sängerkfest, to be held in Cincinnati in June, 1899, has not met with the response on the part of our public spirited citizens that the occasion would warrant.

"The undersigned finance committee of the Jubilee Sängerkfest therefore feel called upon at this late day to appeal to our public-spirited fellow citizens to meet our authorized solicitors in a liberal spirit or to mail their subscriptions and contributions to George H. Bohrer, chairman finance committee, German National Bank.

"A fund of \$25,000 has so far been raised, but in order to insure success that fund must reach double the amount. The great concourse of people that will come here from all parts of the Union to celebrate the fiftieth anniversary of a union of peace and song must find the Queen City ready to receive them in a manner worthy of that cause which was most instrumental in educating the tastes of our young nation to the appreciation of the gifts of God—Dame Music.

"It may be of interest to state here that the Sängerkfest held in Cincinnati in 1849 was the impetus of Sängerkfests in later years, and which in turn during the seventies formed the nucleus of the Cincinnati May Festivals, which have justly given Cincinnati a world-wide reputation of being one of the foremost, if not the foremost, musical city of America.

"Shall we let the golden opportunity of fitly celebrating this fiftieth anniversary pass by?

"Shall our fair city, so renowned in its musical achievements, acknowledge to the world that it is financially unable to support an undertaking which will repay its outlay tenfold?

"The finance committee of the Jubilee Sängerkfest:

Geo. H. BOHRER, Chairman.
ERNEST URCHS, Secretary.
F. J. DIEM,
Geo. A. FIRNSTEIN,
MORRIS J. FREIBERG,

HENRY MÜHLHAUSER,
J. G. SCHMIDLAPP,
Geo. M. VERITY,
W. N. HOBART,

At the last regular meeting of the executive board the hall committee submitted the following important report:

"Bids for the construction of the Sängerkfest Hall had been opened on Monday, January 16, with the following result:

"Lowest bid on iron construction, L. Schreiber Sons Company, \$10,189. Lowest bid on carpenter work, Fletcher Brothers Company, \$19,400. The latter does not include the ironwork, chairs for seating, electric light or gas, which will bring the total cost of erection to \$33,000, exclusive of extra expense and unforeseen contingencies amounting to probably \$1,000 more. As \$2,100 had been expended al-

ready, in premiums for the competing architects, the total expenditure would be approximately \$36,000."

"The report goes on to say that the contract is to be authorized and executed by members of the board, and they especially those voting in the affirmative, will be held personally responsible for the payment of the sum named.

"As several members of the board are unwilling to assume such a responsibility, hence the committee deems it but proper to recommend that as a condition precedent to the execution of such contract the sum of \$36,000 be set aside as a building fund, to be placed in the hands of a trustee authorized to pay from such fund only on account of construction and equipment of said building upon vouchers approved first by the building committee, and subsequently by the president of the executive board.

"Bids for the carpenter work and all items under said heading, including the roofing, plumbing, painting and foundation work, were as follows:

(A)—Fletcher Brothers Company.....	\$19,400
(B)—Consolidated Construction—including steel work and electric lighting, and deducting these items would place it second.....	32,700
(C)—L. W. Waldron.....	22,932
(D)—Ben Evans.....	24,940
(E)—Jos. C. Stein.....	25,840
(F)—L. D. Beman.....	26,478
(G)—Schuman & Bloss.....	26,990
(H)—M. Marcus.....	27,489
(I)—L. P. Hazen.....	28,325
(J)—J. C. Carter.....	28,700
(K)—Anson Wilson.....	31,000
(L)—Harig & Brueggeman.....	34,275
Steel Work—	
(M)—The L. Schreiber Sons Company.....	10,189
(N)—Brown, Ketcham & Co (Ind.).....	10,545
(O)—Pittsburg Bridge Company.....	10,771
(P)—I. G. Grenison.....	12,256
(R)—Stewart Iron Works.....	15,375

The report of the building committee concludes:

"Steel is advancing and contract for iron construction ought to be awarded at once. Cost of building permit will amount to \$470, but will be remitted by action of the board of legislation. E. E. Kellogg, of the First Ward, will introduce an ordinance next Monday for that purpose. A few facts in regard to this great building: It covers 6,500 square feet of ground and contains 4,700,000 cubic feet. It will require 155 tons of steel and 630,000 feet, board measure, of wood. This would cover more than 14 acres of ground and will weigh about 2,000 tons."

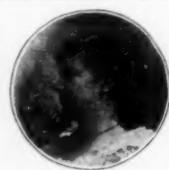
The awarding of the contracts will be made at a special meeting of the board next week.

Moriz Rosenthal's second appearance in this city this season was greeted with a tremendous ovation in the Odeon. He selected a program which gave him opportunities to prove himself as much a musician as he is a virtuoso. His interpretation of the Prelude and Fugue in A minor by Bach was clear and classic, rhythmically strong and finely accentuated.

The second chamber music concert by the Marien String Quartet was given this evening in the Lyceum of the College of Music. The program was as follows:

Quartet in E flat.....	Schubert
Kinder Scenen (Childhood Scenes), op. 15.....	Schumann
Arranged for string quartet by Godard.	
Vom fremden Ländern (From Foreign Lands).	
Hasche-Mann (Run and Catch).	
Glückes genug (Great Happiness).	
Träumerei (Dreamland).	
Ritter vom Steckenpferd (On the Hobby Horse).	
Kind im Einschlummern (Child Falling Asleep).	
Quartet in C sharp minor, op. 131.....	Beethoven
The quartet played with clearness, force and expression.	

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The College of Music has organized a new thing, which will explain itself in the following announcement:

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"A student in any art will attain more satisfactory results from his study if he becomes familiar with all the laws pertaining to his art. In fact, his education is incomplete without such knowledge. It will be readily conceded that a student in the art of painting must be familiar with the laws of perspective, form and outline, and the laws governing light and shade, in order that his talent may attain its highest development. Similarly a student in voice culture can avoid errors, remedy faults which may exist, and in every way attain more satisfactory results by making himself familiar with the construction, functions and conditions—the anatomy, physiology and hygiene of the vocal organs. In fact, a student of voice culture cannot afford to ignore the benefits to be derived from such a course of study. What would be thought of an architect who depended alone on inspiration and imitation in designing a building without a knowledge of the laws of mechanics governing construction? So a system of voice culture depending alone upon inspiration and imitation can never develop individuality and self-dependence in vocal art or enable the voice to attain its highest development.

"It is with a realization of the importance of such learning that the College of Music this year announces a comprehensive course of lectures on the vocal organs, to be given by Wade Thrasher, M. D., and Prof. W. S. Sterling. The subject matter of each lecture will be invested with careful preparation from the combined experience of the throat specialist and of the voice trainer, and the significant value of their practicability is at once apparent. Illustrations of the vocal and kindred organs will be presented by the stereopticon."

Mrs. Wm. A. Lemmon, of the Second Church choir, has gone East and will remain for a week or ten days. Mr. Lemmon will follow in a couple of days.

They expect to visit New York, Boston and Washington during their absence. While in New York Mrs. Lemmon will have the pleasure of greeting Mme. Lilli Lehmann, who was her teacher during her sojourn in Berlin three or four years ago.

C. A. Ellis, of the opera company of that name, and J. Morrissey, advancing for Wolfsohn, were here this week.

J. A. HOMAN.

Pier A. Tirindelli.

THE Chevalier Pier A. Tirindelli, who is connected with the violin department of the Cincinnati Conservatory of Music, is distinctly to be numbered among the successful composers of the present day. His recent operetta "Blanc et Noir," which was given its initial performance in Cincinnati, is a work of musical merit and contains all the elements of a continued popularity. Several of its solo and concerted numbers have been published and are in extensive demand. Mr. Tirindelli's activity as a composer embraces a wide range—including many songs, ensemble pieces, sonatas, solo numbers and operas. He has an original vein and poetry in abundance. Good taste controls all his work. At the same time his compositions show a deep knowledge of counterpoint, construct-

ive ability and a high order of musicianship. In Cincinnati Mr. Tirindelli has left a remarkable impression. The following testimonials will speak for themselves:

Signor Tirindelli is certainly a great acquisition to the musical forces of this city, and judging from the short time he has been here he has proven his title to being a musician of extraordinary abilities, or, more properly speaking, a genius. To review his past musical life is to find that Tirindelli's ability as a violinist, composer and conductor was fully appreciated in Italy where he was the conductor of the opera in Venice, during which time he produced two of his operas with great success, being knighted by the king and presented with honors which in Europe only come from the highest achievements.—Cincinnati Enquirer.

The great event is over, and when this is read there is nothing left of the great triumph of last night but some scattered roses and laurel leaves upon the Auditorium stage; gladness and happiness in the hearts of the composer and the singers, and the memory of a unique and most enjoyable evening in the recollections of the hundreds of people who witnessed the first performance of Tirindelli's opera, "Blanc et Noir," at the Auditorium Wednesday night. It was a glorious triumph, quite unprecedented in the annals of Cincinnati's musical life. If there ever was an excuse for the most extravagant enthusiasm on the part of the audience at an opera premiere in this city, or anywhere else, the performance last night undoubtedly offered it.

From the very beginning to the end of the opera the beauty of the melodious music completely fascinated the audience. It is full of happy inspirations, ingeniously worked together into a bewitching chain of melody, extending through the entire opera, leading step by step to a magnificent climax. The most beautiful gems of melody are scattered through the opera, some of wonderful tenderness, others imbued with a powerful tragic coloring, still others light and dainty, like the dancing of fairies or eits.—Cincinnati Commercial Tribune.

The quaintly archaic Veracini minuet and the violinist's own numbers were played with exquisite taste and not a little poetic sentiment. The harmonic passages in his "Burlesco" were marvels of technical skill.—K. Carter in Cincinnati Times-Star.

Tirindelli is a violin player, delicate and yet powerful, a serious performer, fearless of technical difficulties, full of sentiment and sweetness of expression—without being too sweet—in all pieces where melody and sentiment predominate.—Fanfulla, Rome.

A Canadian Pianist.

One of the most admired of the pianists in Canada is J. D. A. Tripp, of Toronto. A few days ago Mr. Tripp was in New York, the guest of Ferdinand Mayer, manager of the Knabe warerooms, and played for him and Manager Victor Thrane. Mr. Tripp purposes to make a New York appearance in the new Knabe Hall within the next few months.

William C. Hammond's Organ Recital.

William C. Hammond, the organist of the Second Congregational Church, of Holyoke, Mass., gave his ninth recital (of the present series) last Monday afternoon. His program included compositions of Camillo Schumann, Miria Widor, Walter Spinney, Ralph L. Baldwin, William T. Best, and four transcriptions for the organ by N. H. Allen. The attendance, as usual, was large.

A Busy Manager.

Townsend H. Fellows in his office at Carnegie Hall is one of the busiest men in town. No matter what moment one may happen to visit his rooms they are always filled with those applying for church work. He seems to have a way of his own in conducting a bureau of this kind, and it is undoubtedly the originality of his methods that is making his work so popular. There have been an unusual number of changes in the different churches, and in consequence much demand for singers to fill the different vacant positions. He has located a number of singers, and is being continually called upon for singers of ability, not only for positions in town, but for cities all over the country. He has had hearings in his office for the best churches every day this week, and has a number of appointments with music committees for the future. He is registering people from all over the country and receiving applicants daily from points as far west as San Francisco. The work of the agency has developed wonderfully in the past year.

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MUSIC DIRECTORY.

THE need of a directory of the multifarious musical elements of Greater New York has long been felt here and outside of the city, where people are also desirous of a medium through which they can address letters and special circulars, &c., to the musical people of the metropolis. Such a Directory has just been issued by J. T. Cowdery, 1441 Broadway, New York, and while we do not approve of the typographical appearance, the contents are there all right. We find in it:

Music teachers, vocalists, instrumentalists, managers, choir singers, organists, vocal teachers, music stores, publishers, writers, band instrument players, orchestra players, &c., and their addresses, and the volume will be found useful in a thousand and one directions.

Had Mr. Cowdery used better paper and ink he would have given to his publication a better tone and more effect, but for practical purposes it is very useful.

The Eppinger Conservatory of Music.

The musicales given in the parlors of this successful school of music, presided over by Samuel Eppinger, are always pleasant affairs. The one last Sunday was no exception. Emanuel Knoll, the violinist, gave several numbers in his accustomed brilliant style. The others who took part in the entertainment were: Misses Eva Thornton, Rose Osterwise, Sarah Sanders, Morse and Jeanette Schwabe, and Albert Moses, William Tilt, German Sulzbacher, William Hirsch, Joseph Weinias and Hattie Scholder, the seven-year-old prodigy. The work of the pupils showed that they had been taught thoroughly.

From the Lankow Studio.

Miss Mary N. Berry, the successful pupil of Mme. Anna Lankow, who teaches her method in St. Louis, Mo., appeared with great success at the Union Musical Club. The *Globe-Democrat* says of her appearance:

Mary Norris Berry contributed four selections, of which the most important was "Elizabeth's Prayer," from Wagner's opera "Tannhäuser." Its demands upon a singer's vocal resources will only be appreciated by such as have made a thorough study, not only of the opera in which it occurs, but of the Wagner traditions of interpretation. In some respects Miss Berry's work was all that could be desired, and in others she fell short of the complete possibilities. It is not often that one hears a voice so full and rich and of such sympathetic quality. Intelligence is evident throughout all her work, and, with perseverance, a flattering artistic future may be attained. The concert closed with two trios by Schubert, sung by Miss Kalkman, Mrs. Bonsack and Mrs. Buckner.

Recital at the Brady Studio.

Miss Betsy Beckwith, soprano, and Miss Grace Estelle Hodgson, pianist, will give a concert at the studio of John Brady, Carnegie Hall, on Wednesday, February 1. This will be the schedule of the afternoon's performance:

Gigue	.....	Bach
Nocturne	.....	Chopin
Etude Mignonne	.....	Schutt
Miss Hodgson.		
Spanish Serenade	.....	Behr
Nocturne	.....	Denza
Miss Beckwith.		
Poem Erotik	.....	Grieg
Vogelin	.....	Grieg
Miss Hodgson.		
Florian's Song	.....	Godard
Good Night	.....	Massenet
To Sevilla	.....	Dessauer
Miss Beckwith.		
Bird as Prophet	.....	Schumann
Spring Dawn	.....	Mason
Polonaise	Nevin
Miss Hodgson.		
Maiden's Wish	Chopin
Summer	Chaminade
Miss Beckwith.		

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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, January 7, 1899.

THE opening of the new year brought a new flood of concerts, augmented this week through the inauguration concert which the owners and directors of the Philharmonie, the Messrs. Sacerdoti and Landeker, gave before an invited public as a festive opening of their newly built second concert hall, which is baptized with the hallowed name of the greatest composer of absolute music of all times—Beethoven.

Let me state at once that the new hall is worthy of its name in every respect. It is a most beautiful concert room, 30 meters in length and 20.5 meters in breadth, not counting a concert podium large enough to seat an orchestra of sixty and soloists and to still allow space for the placing of a grand piano.

The decorations are all in white and gold, and are all in Empire style, the colors contrasting well with the dark hued marble of the pillars of some columns supporting the arches of the two side galleries. The panelings and wainscotings of the doors and walls of the lower portion of the hall are all in dark red mahogany wood, which tones down the perhaps a trifle too gorgeous and too bright colors of the balconies.

These wood casings are fine in effect and new in style, and they fulfill the further and still more important task of heightening the acoustic properties of the auditorium. The rich painters' and sculptors' decorations are all executed in the sense of an allegorical and symbolical glorification of music and of Beethoven. The apotheosis of the master finds its highest expression in three ceiling pictures painted by Prof. Vital Schmitt. The hall contains about 1,065 seats, 770 of which are situated upon the ground floor, 295 in the balconies.

In order to prove the availability of the new hall for all sorts of concert work the programs for the two invitation concerts were made test programs, containing orchestral works, solo violin and solo piano with the accompaniment of orchestra, choral music, choral music with solo voices, and last, but not least, string quartet. It was found to the satisfaction of the builders and owners, the musicians and the audiences, among the latter also the critics, that the acoustic properties of the hall are excellent in every respect and that, if anything, the hall is over-acoustic rather than the reverse. With a little time and more experience the artists will spare all surplus energy, and then the acoustic properties will be perfect. So will the general appearance of the hall improve with the toning down of the slightly too brilliant and too festively bright colors, which to some hypercritical personages may not seem sufficiently austere for a Beethoven concert hall.

The first of the two concerts to which the élite of the

musical connoisseurs of Berlin were invited by Messrs. Sacerdoti and Landeker for Monday night, January 2, was of course entirely devoted to works by Beethoven, the patron saint of the new hall. Equally self understood is the fact that the program opened with the "Consecration of the House" Overture, which pièce d'occasion is one of the weaker works of the master, but which on account of its title and artistic purpose seems inevitable on such occasions. Only one conductor I know of ever succeeded in having made a real big effect with this work, and that was—again, of course—Hans von Bülow.

He had a knack of taking up compositions which did not yield easily to the imagination of other interpreters, and so stubborn was he in instilling his ideas of such a work into his men, and through them into his audiences, that finally he succeeded in gaining the effect he knew was inherent, but latent, in the work. The Berlin Philharmonic Orchestra was this time, however, directed by Hofkapellmeister Rebeck, its regular conductor, who is no Hans von Bülow, but an excellent, painstaking musician and a first-class routinier. He furnished also a very reliable accompaniment to the first movement of the Beethoven violin concerto, which Concertmaster Anton Witek performed in his oft-praised musicianly and technically admirable manner. If after all he was not at his very best upon this very occasion, when he probably intended to do his level best, it must be taken into consideration that he was not used to the hall, in which, as he says, the performer cannot hear himself, and to the condition of the atmosphere. It was a wet, slushy night, unpropitious for strings.

The other soloist for this festive occasion was Ferruccio Busoni, who performed the third Beethoven piano concerto. He also at first did not seem quite at his ease; this fact, however, might be attributed to the circumstance that he did not play upon his accustomed piano, the Steinway, but upon a Bechstein grand, as Mr. Sacerdoti, perhaps not quite without a show of reason, insisted that at the inauguration of a new hall in Berlin, a Berlin and not a foreign instrument should be used. Be that as it may, Busoni surely did not play as brilliantly in the first two movements as is his wont, and only in the final rondo did his wonderful virtuosity gain a triumph over the unaccustomed surroundings. He was then most heartily and most enthusiastically applauded, and many times recalled, all of which he richly deserved. The cadenza he performed in the first movement was the same he also played at one of his recent historical piano concerto evenings. In his program book it was stated that it was by Beethoven, but I surmise that it was greatly furnished up and should be designated as a Beethoven-Busoni cadenza.

The program closed with the third "Leonore" overture, which irresistible battle horse was performed by the

Philharmonic Orchestra with considerable verve and artistic fire, as well as finish. It did not fail to make the usual happy impression upon the large and select audience, which insisted upon a triple recall of Mr. Rebeck, who on his part made his artists share in the laurels of the evening by waving his baton in their direction and making them acknowledge the applause with a bow to the public.

The second inauguration concert was also a brilliant affair, and the invited audience even larger, though it could not be more representative than on the opening night. The program contained as many great names as could be crammed into a concert of two hours' duration, and consequently was as variegated as it was interesting.

The most applauded were the excellent choral offerings of the Philharmonic Chorus, conducted by Siegfried Ochs. These consisted of the very appropriately selected "Wach auf!" chorus from "Die Meistersinger," sung à Capella, furthermore Mendelssohn's rarely heard four part song, "Deutschland," and an equally effective à Capella chorus by Max Bruch, entitled "Palmsonntagmorgen," which shows that master at his best in his skill in four-part writing.

With piano accompaniment, the Philharmonic Chorus sang Schubert's exquisitely beautiful serenade for female chorus with alto solo, the latter sung with rarest musical taste by Miss Lula Gmeiner. I cannot remember to have heard this gem of a composition before. It should be taken up at once by Mr. Chapman and his Rubinstein Club.

In Brahms' almost equally enjoyable four-part chorus, "Das Maedchen," Mrs. Jeannette Grumbacher (formerly Miss de Jonge, of the Dutch Ladies Trio,) sang the short soprano solo with pure voice and pleasing effect.

The Joachim Quartet performed the Beethoven op. 127, E flat, and the Brahms C minor string quartet, with their accustomed great artistic repose and consecrated musical conception. The four gentlemen, however, were also not accustomed to the acoustics of the hall, and the tonal result therefore was not throughout as happy and as smooth a one as when they play at the Singakademie. In the allegro movements, especially in the Brahms work, their instruments sounded a bit rough.

Most graceful, amiable and musically refined were, as usual, the piano performances of Miss Clotilde Kleeberg, whose selections consisted of Beethoven's G major Rondo, fragments of Schumann's "Humoreske" (it was not to perform the entire lengthy piece), Chopin's C sharp minor Waltz and F minor Fantasia. Of course Miss Kleeberg was applauded to the echo.

That the beautiful new concert hall is useful as well as ornamental is shown in the fact that it is constantly occupied, and during the past three or four days the Berlin music critics have had to attend nightly one more concert, viz., from three to four concerts and one or two operas, as the case may be.

The first one who gave a concert with paid admission at the Beethoven Hall was the pianist Moritz Mayer-Mahr. He is a great favorite here in musical society, and hence his annual recital is always well attended and was so also this time.

It was, moreover, a very interesting affair, as the program differed considerably from the hackneyed scheme which starts off with a Bach fugue and through a lot of more or less familiar standard works, winds its way to the inevitable Liszt Hungarian Rhapsody. It is this eternal sameness of numbers which makes most piano recitals so very wearisome, unless they are given by some of the greatest masters upon the instrument.

Mayer-Mahr led off with the C sharp minor piano trio, op. 100, by Philipp Scharwenka. This work won the admiration of the musicians assembled at the Mayence meeting of the Tonkünstlerverein last summer, when it was



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duly analyzed in these columns. It was then performed also with Mr. Mayer-Mahr at the piano, while the violin and cello parts were taken by Messrs. Willy Burmester and Hugo Becker, of Frankfurt. Here they were in the hands of Concertmaster Anton Witek and Court Cellist Heinrich Gruenfeld respectively. They helped the important work, one which I consider among the best and ripest fruits of Philipp Scharwenka's creative activity, to a renewed and decided success.

Among Mayer-Mahr's piano soli there were only two well-known compositions, the second one from Schumann's "Kreisleriana" and the Chopin G minor ballad. In both of these the performer showed himself as one who does not walk in beaten tracks. Though his conception was not the conventional one and the slow tempo of the first theme of the ballad was surprisingly dragging, I found his interpretation as tasteful as it was original.

The next group brought a fantasia, op. 11, in E minor, by Stenhammar, which was very interesting; Tschaikowsky's "Troika," which was performed with ample technique and telling effect; a very suggestive piece, "Auf der alten Burg" (In the old Castle), from Dvorák's op. 85, and a characteristic as well as very euphonious piano piece, op. 32, in D flat, by Sinding. The latter two works were new to me, and probably also to the entire audience.

The final group of the program was made of six piano pieces by Mayer-Mahr. They are not big, nor pretentious compositions, but they are the emanations of a talented musician of culture and taste, and they show many nice harmonic traits. I liked especially the Bagatelle in D from op. 10, and the Mazurka in E minor from op. 5. At the close of the recital Mr. Mayer-Mahr, who had been applauded a good deal all through the program, was recalled so persistently and so many times that he had to yield to a double encore demand, giving first the Liszt E major Polonaise, and finally, after several further recalls, Paderewski's beautiful Nocturne in B flat.

The enterprising and energetic director of the opera at the Theater des Westens is far in advance of the Royal Opera House in the way of production of novelties. During the past week again a new work was brought out, this time an entirely new one, which, so far, has not been given anywhere else, and which, I am very sure of it, will never be given at any other opera house.

It is Paul Geisler's one-act opera, "Wir Siegen" (We Conquer), to which title the witty critic of the *Kleines Journal* added the two further words: Not Yet. After having listened to this novelty with great care and attention, I am at a loss to decide which was worse—the libretto, the music, or the performance. All three seemed bad almost to intolerability. The story deals with an episode from the Seven Years' War, the well-known attack upon Frederick the Great at Strehlen. The principal personages in the cast, Countess Warkotsch, Kappel, her first huntsman, and of the pastor, Gerlach, are historical. Their doings, however, the treason of the countess, who is the hostess of Frederick the Great, and wants to deliver him up to the enemy; Kappel's love for the peasant girl, Lina, who in her turn loves and is loved by Gotthold, a corporal in Frederick's guard; the overhearing of the countess' conversation with Kappel through the pastor, who tells the corporal, and this latter, thinking the pastor intoxicated, keeps his love appointment with Lina, instead of rushing to the camp to tell of the treason; Kappel's death through a ball from the countess' rifle, and the final appearance in red bengal lights of Frederick the Great with his victorious guards.

All this is told in such jumbling, haphazard style that no one gets an idea of the plot who merely witnesses a performance of the opera. But also when one reads the book the effect is not much better, and the illogical construction and unclear moments become only the more apparent. Equally poor, if not worse, is the music. Geisler was once

upon a time considered an apostle of Wagner, and pronounced in Berlin fifteen years ago the master's greatest disciple. How little is left of this greatness! The whole opera, "Wir Siegen," does not contain a single original musical idea, but it is also free from the epigonism that employs Wagnerian themes. The music is simply trite and commonplace throughout, and the hand of a learned musician is seen only in the way the composer makes use of the "Hohenfriedberg March."

This popular tune occurs several times in the course of the opera, and, lastly, quite effectively at the end, when, with the victorious appearance of the great Frederick upon the scene, he being seen in red bengal lights, the patriotism of the audience is being played upon. And to this trick, but to it only and exclusively, I can attribute the fact that Geisler was called out several times before the footlights, and with him all the artists concerned in the cast, at the fall of the curtain.

The performance, conducted by the composer, was the worst one I have so far witnessed at the Theater des Westens, for everything, barring Felix Ehrl's mise-en-scène, was very poor. Worst of all was the orchestra, and here I must add that Geisler's instrumentation is by no means Wagnerian. The other epigones have at least learned that important art from their prototype, but Geisler's orchestration is only very blatant and at moments obstreperous, never, however, clever and euphonious. The diverse representatives of the principal roles were all and without a single exception so very inadequate that I prefer to leave their names unmentioned, lest they should sue me for libel.

The next novelty at the Theater des Westens will be Loewengard's "Fourteen Helpers in Need." May they prove Director Hofpauer's much needed helpers, for many more victories like Geisler's "We Conquer" will surely prove Pyrrhus victories.

Yesterday I was enabled through careful arrangement of time to cover three concerts of the four that were worth attending, but day before yesterday I was present only at two of them, the remaining two being taken care of by my biggest staff, Mr. Biggerstaff.

First I heard the seventeen year old and very talented sister of Otto Hegner, Miss Anna Hegner, from Basel, make her successful debut at the Singakademie. She is a violinist of great ability and still greater promise, a pupil of Professor Heermann, of Frankfurt. I was much struck with the breadth of conception and the general artistic ripeness with which the young lady handled the Beethoven Concerto, the first and last movements of which, however, were both taken somewhat too slowly. In the latter the tone displayed was as noble as it was pure, and the intonation as well as the technique was simply flawless.

The E major Adagio of Mozart was performed with a good, broad tone, but there was too much passion in the reading; it was not simple enough, in other words it was not Mozartian. Miss Hegner played a Raff Minuet charmingly in every respect, but by far the best performance was that of the Paganini D major Concerto in one movement (Wilhelm's arrangement). It was masterly playing, and the very difficult cadenza gave the young artist a chance to display her big technique, which is equally well developed and very clear throughout. The girl evidently had few or no friends at the concert, for there was no applause after the final number. She surely deserved a much better reception.

At this concert I made the interesting acquaintance of Dr. Georg Dohrn, formerly of Munich and lately of Weimar. He was a very careful and reliable orchestral leader in the diverse accompaniments, and he showed his art of conducting and eminent interpretative powers in the reading of three standard overtures performed under him by the Philharmonic Orchestra. Mendelssohn's "Midsummer Night's Dream" overture was performed with great

brilliance, Wagner's "Faust" overture with fine feeling and lots of expression, and in Smetana's "Bartered Bride" overture Dr. Dohrn got some fine effects and wonderful climaxes out of the orchestra.

The third and last of the Barth-Wirth-Hausmann popular chamber music soirées at the big hall of the Philharmonie was, if possible, even more crowded than any of its predecessors. This was due to the specially attractive program and the extra assistance of Professor Joachim, Professor Halir and of Messrs. Schubert (clarinet), Littmann (horn), Guetter (bassoon) and Claus (double bass). These latter members of the Royal Orchestra lent their kind assistance in the performance of Schubert's beautiful octet, and the preceding numbers were Dvorák's piano quintet and Mozart's piano quartet. Nothing new can or need be said about the reproduction of these rarely heard chamber music works.

Two of the twenty-eight pianists who are to appear here during the present month I heard last night in immediate succession.

The one was Miss Maria Pery, who played very intelligently and with evident musical talent, but without surprising qualities of any sort or description. Mozart's C minor Fantasia and Beethoven's E flat Sonata from op. 31. In the latter I noticed many little tokens of an originality of conception, but also not a few technical slips. The program contained some compositions by the concert-giver which I was sorry I could not hear.

Of Egmont Hartmuth's recital at the Beethoven Hall I did not need to attend more than the portion containing the rarely heard Beethoven F major Sonata, op. 54, to convince me that the young Finlander is a well-taught and very estimable pianist, but that he is still lacking in individuality as well as power of artistic conception.

The last concert of which I could witness a portion was jointly given by Miss Louise B. Voigt, of Cincinnati, soprano, and Heinrich Kiefer, solo violoncellist, formerly of Leipzig, and later on for some time also of the Berlin Philharmonic Orchestra. He is a technician of no mean order, and he brought to a successful hearing the equally difficult as interesting Dvorák cello concerto.

Miss Voigt, formerly a Cincinnati church soprano, made a great hit here, where she has lately been studying with Prof. Alfred Blume. I missed her singing of the "Marternaller Arten" aria from Mozart's "Il Seraglio," but am told that the coloratura of the handsome young American lady displayed was well-nigh perfect. She certainly surprised me with the freshness, brilliancy and sonority of voice with which she sang the most difficult dramatic soprano aria ever penned, "Ozean du Ungeheuer," from Weber's "Oberon." It is true, from a dramatic viewpoint, Miss Voigt remained somewhat of a debtor to the composer, but despite her apparent nervousness she sang with fine effect and absolute cleanliness of intonation. One of those apparently most pleased with the singing of the American artist was Mr. Rebecik, who conducted the accompaniment with evident delight and applauded, what he rarely does, as warmly as the remainder of the large and very enthusiastic audience.

The story of Siloti not visiting the United States, as told me by Nikisch at luncheon to-day, sounds almost like a chapter from a novel. The great pianist had played at a Gewandhaus concert on Thursday night, and after the performance took the train for Cologne, whence he was to go on to Ostend, there to cross the channel and catch the Saturday Cunarder for New York. Siloti's wife accompanied him as far as Cologne, and during the night the artist became very restless and nervous, telling his wife

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that he had vivid presentiments that something would happen and that therefore he was half inclined to give up the voyage. At first his wife joked him about his superstitions, but seeing him so nervous and as twice before Siloti had been lucky in escaping from railroad disasters through similar presentiments, she finally agreed that he should yield to the impulse and should return with her from Cologne to Leipsic. But when the Rhenish capital was reached in the morning Siloti's manliness and courage asserted themselves.

He took leave of his wife, who took the train back to Leipsic, while Siloti went on to Belgium. When he had reached the dock at Ostend and his baggage was already on board of the Channel steamer, the impulse to return came over him once more, and this time so strongly that he could no longer resist it. To the great astonishment of the other passengers he bade the stewards to put his luggage back on shore again and he ruefully telegraphed to his wife that after all he would not cross the ocean, and that he would return to Leipsic with the next train. When Mrs. Siloti reached her home she found this telegram of her husband's and also another one from St. Petersburg, telling her of the death that night of her father, and requesting that both she and her husband should immediately come to the funeral. When Siloti returned to Leipsic he found the reason for his presentiments, and the trip with his wife to his father-in-law's bier may prove of even more vital interest than a tournee through the United States. The old gentleman was a manifold millionaire, but had been estranged from his daughter because of her marriage to an artist. Whether or no he has entirely disinherited her remains to be seen in the next chapter of this truthful novel.

Augusta Cottlow (so Mrs. Cottlow writes to me) has been engaged to play at a concert in Warsaw on the 18th inst. the same program she recently performed in Berlin. She will play there with orchestra at one of the Warsaw Philharmonic concerts later. "Paderewski will be there to give two concerts for charity. Every seat for these was sold two weeks ago at big prices. We are delighted at the prospect of meeting him. Will call and tell you all about it when we return."

Prof. Albert Becker, whose illness I mentioned in my last budget, died last night of cancer, at the age of sixty-four. He was born at Ouedlinburg in 1824, where he studied the organ and composition with Boenicke, and later on completed his studies in the German cantal, where, in 1860, he became director of the Royal Cathedral choir and member of the Academy of Arts and Science. In 1860 one of his symphonies received a prize at Vienna. The best known of his compositions are his Mass in B flat minor and his "Reformation" cantata, written for Luther festival.

Messrs. Robert Cuscaden, of Omaha, and Charles Letzler, of Louisville, both very talented violinists, who arrived in Berlin during the holidays, have placed themselves under the guidance of Herr Concertmeister Anton Witek.

Herr Gustav Grube, a German-American, now residing in Vienna, gave a very successful concert of his own compositions at the Musik-Vereins Saal there. A symphonic poem, entitled "Die Jägersbrant," for full orchestra, and several songs were exceedingly well received.

Among the callers at THE MUSICAL COURIER'S Berlin office during the first week of the year 1899 was Miss Lucie

Hickenlooper, from Galveston, Tex., with her grandmother, Mrs. Gruenewald. The young lady, a very talented pianist, pupil of Delaborde, of Paris, intends to study composition here with O. B. Boise. Prof. A. Blume, vocal teacher, of Berlin; Leroy Lambert, Henry A. Ditzel, David M. Levett, of New York; A. G. King, formerly of New York, late of London, the husband of Mrs. Clara Poole; Mrs. and Miss Voigt, from Cincinnati; Mrs. Dr. L. Fischer and Miss Helene Fischer, concert singer, from Leipsic; concertmaster Gruenberg and little Miss Stubenrauch, the young violinist, likewise called.

O. F.

Berlin Music Notes.

O. LAMBORG, from Vienna, styled on the program piano, song and declamatory humorist, gave a widely varied performance Monday evening at Bechstein Hall. The strain on the sensitive vocal organs must be great when one attempts to imitate different voices and the sounds produced by different animals, and Mr. Lamborg's voice showed this wear and tear early in the evening's performance. The more effective numbers were "The Glove," from Schiller, humorously illustrated on the piano, and the imitation of the virtuoso, both of which were very cleverly done. Mr. Lamborg could make up an effective program without these distressing voice imitations, which will soon leave him without a voice if he persists in them.

Miss Tilly Koenen, of Amsterdam, showed considerable taste in the arrangement of her program for Tuesday evening's song recital at Bechstein Hall. Among the numbers were songs from Weingartner, Wolf and Lessmann. Miss Koenen has a big mezzo-soprano voice which she could use with much better effect if she brought it out of the throat more. As a closing number were given four songs from Dutch composers, the second, "Zonnelied," being redemanded. The accompanist, Coenraad V. Bos, was not equally good the whole evening, at times overshadowing the singer in the forte passages.

The concert in Bechstein Hall Wednesday evening by Johanna Ellspermann, pianist, and Aenni Wiegand, mezzo-soprano, was a rare combination of evils. To be sure Miss Ellspermann started out somewhat hopefully in the Beethoven E minor Sonata, op. 90, but later, in the E major study and A flat major Ballade of Chopin, she relapsed into a dreary, monotonous style, which was uninteresting and tiresome to the last degree. If some kind friend would advise Miss Wiegand never to sing in public again it would be a fortunate occurrence for her, as she has no voice at all, and why should the concert public be bored to death and the temples of art defamed by such miserable attempts at singing?

The Bohemian String Quartet made their first bow this season before the Berlin public Thursday evening at the new Beethoven Hall. It was a Beethoven evening, and with the assistance of Feruccio Busoni, pianist, they gave the A minor quartet, op. 132, piano trio in E flat major, and the C major quartet, op. 59. From beginning to end this admirable quartet played with energy and enthusiasm, and even in the last movement of the C major quartet, where the difficult fugue is introduced, there was no abatement of their force and fire. In the piano trio Mr. Busoni's playing was at times too powerful for the other

instrumentalists, otherwise the ensemble playing of these gentlemen was well nigh perfect. An enthusiastic and admiring public warmly greeted the quartet's reappearance this season and showed their hearty appreciation throughout the evening.

A leading journal of Anklam (Pomerania) speaks in the highest terms of a recent concert given there by Miss Bertha Visanska, our young American pianist, who is so rapidly coming forward to the front rank of pianists. Among other things, the critic spoke of her beautiful touch, which never becomes harsh or unpleasant even in fortissimo passages, and her intimate knowledge of the intent of the composer—truly enviable qualities to possess.

An old-time American custom of receiving New Year's callers was observed here by Mrs. Robbins at her home, 102 Potsdamerstrasse, Monday, January 2, from 4 to 8 o'clock P. M. Assisting her were a number of charming young ladies, most of whom are prominent aspirants in the musical and literary world. The Misses Burke, Misses Clough, Drake, Hill, Levinsky, Minor, the Misses Nellis and others all lent to the pleasure of the afternoon and evening by their attractive society and entertaining conversation. Delicious refreshments were served in the course of the afternoon, and all the gentlemen declared the affair to be a grand success. F. M. BIGGERSTAFF.

Abbey, Schoeffel & Grau.

ALBANY, N. Y., January 28.—A certificate of dissolution of Abbey, Schoeffel & Grau, Limited, of New York city, has been filed with the Secretary of State. This company conducted the grand Italian performances at the Metropolitan Opera House, New York city.—*Boston Transcript*.

Blumenschein Pere et Fils, of Dayton.

The seventy-ninth concert of the Philharmonic Society of Dayton, Ohio, took place at the First Baptist Church. Gounod's "Mors et Vita" was performed with the following local soloists: Mrs. Ella B. Williams, soprano; Miss Minnie I. Coe, alto; Charles Holland, tenor; and George Hessler, bass. S. D. Cushing of Toledo was at the organ. The concert was a conspicuous success, the chorus and soloists winning much praise from the large audience.

It may be of interest to those who know Mr. Blumenschein and who have watched his work of the past, to learn of the success of his son, Ernst L. Blumenschein, is having as an artist. His work is brilliant, appearing in *Harper's*, *Scribner's* and *McClure's* magazines. He has traveled extensively, and he is now giving to the public pictures on Indian life which are of important and historical value.

Franceschetti, Baritone.

Signor Aristide Franceschetti, the baritone, from the Grand Opera of Rome, Covent Garden, London; Imperial Italian Opera House, St. Petersburg and Moscow; Liceum, of Barcelona, and professor in the Royal Academy of St. Cecile, of Rome, has come to New York to make it his permanent home. He has opened a studio in the Hardman Building, 138 Fifth avenue. Signor Franceschetti has appeared in New York in opera and in song recitals, and never failed to please his hearers. In Europe he taught some of the famous artists of the day, among them Gorga, a wonderful tenor, who was chosen by Puccini to create the part of Rodolfo in his "La Bohème." The list of his pupils is large. His success here should be commensurate with his abilities.

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NEW YORK, January 30, 1899.

MISS LILLIE D'ANGELO BERGH'S third pupils' recital was given at her studios, The Albany, Fifty-second street and Broadway, before an audience composed of New Yorkers, prominent in the world of art, fashion and literature, and distinguished visitors from other cities. Among these were the artists, F. A. Bridgman and Frank Holman, of Paris.

At these recitals Miss Bergh gives her pupils, and especially her opera class, the advantage of personally meeting and singing for artists and composers of note. David Bispham was the guest of honor on this occasion. Mr. Bispham was surrounded by a bevy of singers, to each of whom he gave words of encouragement.

Miss Berg opened the musicale with selections by Ries, De Fontenailles, Massenet, giving them with her usual exquisite style. Miss Katherine Wilson made a decided hit. She possesses a mezzo-soprano of unusually fine quality, and Mr. Bispham predicts a fine future for her. Mrs. Edward Milke won warm praise for her distinct enunciation and exquisite phrasing of German Lieder. Her mellow mezzo-soprano voice is expressive and rich. Another pupil, Mme. Cecile Hardy, who has won laurels at Bayreuth, and as court singer at the Royal Opera House of Munich, called forth much enthusiasm by her dramatic rendering of the "Lorelei" and "Kennst du das Land," by Liszt. Miss Cross sang "Thy Name," by Mary Knight Wood, and songs by MacDowell. Her rich contralto voice is destined for an operatic career. The basso, Mr. Byrne, of Brooklyn, sang "In diesen heiligen Hallen," Mozart, with fine effect. Mrs. Hadden-Alexander played some brilliant piano solos, and Mrs. Laura Crawford accompanied with excellent discretion and taste. Mrs. Edward Willis Candee and Mrs. Field assisted in receiving. Some of the guests were Miss Clapp, Mrs. Charles Walsh, Miss Laura Shelley Lee, Mrs. Harry Wilson Watrous, Mrs. L. Mortimer Thorn, Jr., Miss Alice Constance Ward, Miss Bryan, Miss Chapman, Mrs. Albert Tilt, Lieutenant and Mrs. John Reynolds Totten, and others.

Mrs. William H. Barber's cards for last Saturday, Astoria, L. I., promised something unique, as those acquainted with the lady, née the German Baroness von Oertzen, might know. A score or more of New Yorkers met at the Astoria Ferry at the appointed hour, a large sized conveyance meeting the crowd. A mile up the shore road is the old Barclay mansion, the home of the Barbers, plus their two sweet children, Misses Viola and Erika, aged six. Situated in a veritable grove, with acres of God's sunlight and air free of charge (the contrast to one's New York surroundings!), this old manse is ideal for home comfort. In one of the parlors the too or more guests were bidden, and a series of tableaux presented which did credit to the inventive genius of the Frau Baronin von Barber. I recall "Two Dolls," one of whom, little (?) Lord Fauntleroy, did some most amazing and highly colored singing: "Fairy Tale," "Red Riding Hood" and other characters dear to our childhood.

Afterward the host, who was certainly everywhere at once, played a bit, violinist Henri Ern added his share to the general enjoyment, the younger set danced, and we older folk trundled off in the ark to our New York ferry.

arriving some time early Sunday morning. The inner man was well cared for immediately after the tableaux. The soft light of the oil lamps, the bigness of the rooms and halls, the utter lack of the city formality, the many merry maidens present, and the cordial hospitality of the host and hostess quite marked the event as sui generis and highly enjoyable to all.

Miss S. C. Very, the lecturer, is extremely busy these days. She now has a "woman's page" in the *Musican*, and has recently begun lecturing to the younger members of New York society, every Thursday morning, at the home of Miss Marie Brooks, 19 East Sixtieth street. The class is limited and members are unusually enthusiastic, bringing their sketches of Paur's and Gericke's orchestras, asking a thousand questions at once, &c., and all showing genuine interest in music as a science.

For Lent she has these engagements: Monday, evening, lectures, New York city; Tuesday, Morristown, N. J.; Wednesday, A. M., Harlem Philharmonic; Wednesday, P. M., Brooklyn Heights; Thursday, Bridgeport, Conn. Fridays she will hold forth in New Brunswick, N. J. A Flushing, L. I., paper says:

Miss S. C. Very, who lectured at Kirpal's Conservatory of Music Wednesday morning, has the gift of fascinating her audience until the very end. Every one of the ladies who attended were well rewarded.

Miss Very's subject, "Composer and Poet," was interesting, both from a literary and a musical point of view.

Will C. Macfarlane's organ recital at All Soul's Church, being the second faculty concert of the Scharwenka Conservatory, last Thursday evening, had this program:

Chromatic Fantasia and Fugue, for organ.....Thiele
Offertoire, for organ (English).....King Hall
Caprice in B flat major, for organ.....Guilmant
Christmas Songs, vocal and organ (German).....Cornelius
Arioso for violin and organ.....Rietz
Symphony No. 5, for organ.....Widor
Geistliche Lieder, song with viola obligato.....Brahms
Overture, Tannhauser.....Wagner
Arranged for organ by Samuel P. Warren.

Mrs. Emil Gramm, soprano; Mr. Gramm, viola, and E. C. Banck, violin, assisted.

The third faculty concert will take place next Sunday afternoon, February 5, at 4 o'clock, at Scottish Rite Hall, Madison avenue and Twenty-ninth street.

Invitation cards can be had at the leading music stores and at the Conservatory, 35 East Sixty-second street.

Miss Grace Preston and the concert company of which she is a member have penetrated to the wilds of Vancouver, B. C., on the Pacific Coast, and the young lady is meeting with gratifying success. THE MUSICAL COURIER has received some enthusiastic press opinions, from which this one is culled:

Miss Grace Preston, with her graceful manner and splendid stage presence, naturally led the audience to expect great things, and she in no way disappointed them. Her voice is rich and full, her diction perfect, her notes under perfect control and as sweet and soft as those of an organ. The lady's singing was one of the chief features of the evening.—Daily News, Vancouver, B. C.

Miss Mabelle Bond, who is under Townsend Fellows' management, is also doing excellent work. Last Thursday she sang at Mr. Fellows' morning musicale and scored a big success. She has just accepted a fine synagogue position, and is booked for some concerts in February.

Both of these young artists are pupils of Marie Seymour Bissell.

J. W. Parson Price has likewise some pupils of whom he may well be proud, among them young Dr. Thomas Cushing Jones, baritone, who, though only twenty-five years old, is scoring constant concert successes. At a concert at the Grand Opera House of Hazleton, Pa., he sang these solos: "Honor and Arms," Handel; "Dio Possente" ("Faust") Gounod, "Snowflakes," Cowen; "Wait Thou Still," Franck, and "Florian's Song," Godard.

The papers all unite in his praise, mentioning especially his well-trained voice, distinct enunciation, ease and ex-

pression. In detail one paper says: "Dr. Jones has been most generously endowed with a voice of rare purity, richness and power, and possesses the intelligence and artistic temperament which enable him to use it to the best advantage. He won enthusiastic applause."

The Cantata Musical Society, Joseph B. Zellman, conductor, will soon take up "The Building of the Ship," poem by Longfellow, music by Henry Lahee. It is new and very interesting, and they expect to give it in the latter part of April with a solo quartet and perhaps full orchestra. Mr. Zellman's prestige as a conductor is constantly growing, the Cantata Society having given several very successful concerts.

George F. Meader, a fourteen-year-old boy soprano, was heard this week at Townsend H. Fellows' bureau. The lad has a really remarkable voice, both for quality and quantity. He is from the West, where he is well known, notably in Chicago, Kansas City, St. Paul, Omaha, &c. A little sketch on his circular says:

"At an early age he displayed a wonderful love for music, and even as little more than a babe was fascinated by the charm of melody. A piano, or any musical instrument, had an irresistible charm for him, and music seemed to constitute his very life. He began to sing as he began to talk, and at the age of seven he entered the surplined choir of Gethsemane Church, Minneapolis, Minn., under the tutelage of Prof. George H. Normington, where his sweet voice charmed his many hearers. He sang in this choir for six years, the last two of which he was the soloist. He is now soloist at Grace Church, Chicago. With a perfect intonation and a purity of voice that is a rarity, and an understanding of song that is beyond his years, he stands without a peer among the boy singers of the present day."

Joseph A. Phillips, the baritone, of Buffalo, is now here, studying with Tom Karl. He is said to possess a most attractive voice.

F. W. RIESBERG.

Mr. and Mrs. E. E. Hand's Pupils.

The pupils of Mr. and Mrs. E. E. Hand gave a recital Wednesday evening, January 18, when a fine program was gone through. Those who participated were: Miss Ruth Holden, John Gage, Miss E. Williams, Miss Lina Doane, Miss Hand, Charles Chittenden, Miss Adelaide Dieckman, Fred. Sliter, Miss Frances Hegeman, Edwin De Grove, Miss May Van Walkenburg, Mrs. E. E. Hand, and Alfred Walker, the violinist.

Miss Rebecca Wilder Holmes.

Miss Rebecca Wilder Holmes, the violinist, is making rapid strides to the front of her profession. She is playing constantly this winter, and none but the highest praise is heard of her work. She played at Sherry's with the College Women's Club on the 30th, and at the song recital to be given by A. Y. Cornell on February 16 at Tremont. She recently played at Rockville, Conn., and while there was a guest of Mr. and Mrs. Meitzke. The Hartford *Courant* says: "Rebecca Wilder Holmes, pupil of Joachim, and one of the finest lady violinists in New York, is the guest of Mr. and Mrs. Meitzke. This artist is rapidly gaining a reputation as an able exponent of the Joachim school."



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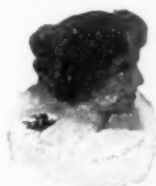
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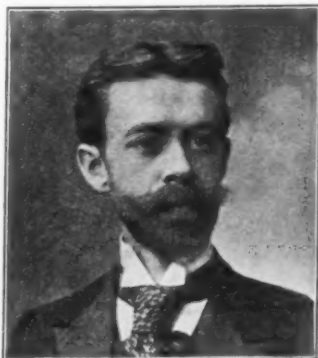
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Bloomfield-Zeiser.

MADAME BLOOMFIELD-ZEISLER seems to be covering the whole country, East, West and South, in her concert tour this season, and such a uniformity of opinion exists regarding her artistic accomplishments as is seldom known of. We reproduce late criticisms:

The concert hall of the Peabody Conservatory yesterday afternoon was the scene of an exhibition of enthusiasm such as is seldom manifested by a Baltimore audience. It was the occasion of a piano recital by Mrs. Fannie Bloomfield-Zeiser.

Mrs. Zeiser has the reputation of being one of the most renowned of living pianists—probably the greatest woman virtuoso. The fact that she is a woman reflects not in the slightest degree upon the greatness of her art, which combines in the highest measure all the best qualities of piano playing. She possesses technic in ample abundance, command over all the mechanics of performance, and included in this a touch which reaches as near perfection as it would seem possible for human hands to attain. Combined with all these wonderful endowments, and directing them, there is a personality that in its many sided richness imbues all that the artist undertakes with an interest that is quite unique at a time when there is so much that, with the best will, must be considered intensely dry and indigestible.

The program was one of colossal dimensions and one requiring the most varied qualities. In fact, it seemed unnecessarily long and taxing, but what was a strain to the performer was a distinct gain to the audience, which was larger than has been in the hall for many years. In spite of its diversity, Mrs. Zeiser always seemed to do precisely the ideal thing at the proper time.

After finishing each of the group of pieces she was compelled to give an additional encore number, and even at the end of the concert the audience remained to hear another number, which she graciously consented to give. This latter was quite unknown to the majority of the audience.—Baltimore Sun, January 7, 1899.

Mme. Fannie Bloomfield-Zeiser was the soloist, and her performance of yesterday added fresh laurels to her well-known and well deserved reputation. Her command over the instrument is enormous, exhibiting, as it does, extreme delicacy of touch, and, withal, great reserve of force and power when necessary. She is essentially a pianist of the romantic school. In spite of the inclement weather a large audience gathered to greet the virtuoso. The program, which, if a little long, was stupendous, commenced with Rameau's Gavotte and Variations in A minor. In this composition the pianist showed by her interpretation a thorough knowledge and understanding of the old school of piano works.

In Beethoven's "Thirty-two Variations" the playing was clever, and the many beautiful effects that were brought out were very striking. But there was a tinge of the "romantic" about the conception of the whole composition, which, although interesting, was scarcely in accordance with the general acceptance of the work, as the "Thirty-two Variations" does not belong to the romantic school. Schubert's "Hark, the Lark," transcribed by Liszt, was played with great finesse, and elicited a demand for its repetition. The Schumann "Papillons" and Study on a Paganini Caprice were superbly interpreted. An encore being demanded, the G flat major Valse of Chopin was given, and the D flat major Valse substituted in the program. The other Chopin numbers were the F sharp major Impromptu, Etude in C sharp minor and Berceuse.

Liszt's Rhapsodie, No. 13, is a tiresome composition, suitable only as a medium for exhibiting the artist's technic. Grieg's "Norwegian Wedding Procession" and Moszkowski's "Gondoliera" and "Caprice Espagnol" brought to a close a most interesting concert.

The rendering of the last numbers was very bright and masterly.—Baltimore News, January 7.

A program of rare excellence was rendered by Mrs. Fannie Bloomfield-Zeiser last evening. Her reception was marked by a cordiality that was not without its effect upon the artist. The audience was large and appreciative in a refined way, seeming to enjoy to the highest degree her beautiful execution and faultless technic.

Mrs. Zeiser appeared under the auspices of the Philharmonic Club. Her program was evidence of her comprehension of the great masters of piano composition. It testified to her extreme versatility and found her an artist of conscious strength and ready poise. Only a player of unusual gifts could draw so large a hearing. Her keenly artistic temperament was alive to every impression, and her playing

was marked by characteristic refinement and grace. The smoothness of her tone, the clear quality of her notes, the musical feeling apparent in all her interpretation, rendered her recital delightful.

The program consisted of selections from Rameau, Beethoven, Schumann, Chopin, Liszt, Grieg, Moszkowski. Among these she gave the most sympathetic interpretation of Chopin, Liszt and Moszkowski; it was perhaps her Polish blood responding to the genius of the composer. Nothing more exquisite than her rendition of the Chopin group, including the Berceuse, Etude and Valse, could be asked, and the house sat in breathless stillness, as if loath to miss one note of their delicate sweetness. Her pianissimo passages were executed with indescribable delicacy, and with the phrasing and pedaling in her other selections she proved a brilliant master of the technic that proclaims her the artist.

Her opening selection, Gavotte and Variations, by the French composer Rameau, rarely heard in America, served to bring her to a condition of sensitiveness for the numbers following. The Liszt Rhapsodie No. 13 was one of her best numbers, finely displaying her fluency in runs and harmonies. Its rendition awoke the house to a state of enthusiasm.

For Moszkowski she felt a temperamental sympathy that appeared in her interpretation of a Caprice Espagnol, op. 37, not played before in Minneapolis, so far as memory serves. It proved to be a composition of extreme originality and varying color. So delighted was the audience with the Caprice it applauded insistently, and though the artist must have been wearied from the length of her program and the tax upon her strength, she made cordial response, and played for encore Schubert's "Hark, Hark, the Lark."

Previously she had repeated numbers in the Chopin group to satisfy applause.—Minneapolis Tribune, January 21.

It was little short of an ovation. Fannie Bloomfield-Zeiser is undoubtedly in the first rank of pianists. Can it be that the fact that she has come before the public without the bell ringing and trumpet blowing of the average European star, has something to do with the temper of public recognition? However, if reference to the traditional coldness of Minneapolis audiences may be pardoned, the greeting given Mrs. Zeiser at the Lyceum Theatre last evening was very complimentary. Recall the order, and a half a dozen encores, demanded in a program of twelve numbers, showed the delight of the hearers.

The strength of Mrs. Zeiser's playing is found in her delicacy of touch, her sympathetic feeling, her rare power of expression. With her technic is a secondary matter, not because it is neglected, but because—as must be the case with all great artists—perfection of technic must be attained and then subordinated to expression. He is a great artist who can make his hearers forget his technical performance. Mrs. Zeiser has this ability to a wonderful degree. She brings out the "soul" so realistically that it is sometimes with a gasp of surprise one realizes that she is giving a marvelously perfect mechanical execution of a most difficult passage.

Last night's program at the Lyceum was admirably selected to show the pianist at her best. It opened with a Gavotte by Rameau, followed by Beethoven's Sonata, op. 57, and in turn by numbers by Schumann, Chopin, Liszt, Grieg and Moszkowski. The Chopin numbers—a Berceuse, an Etude and a Valse—pleased the audience most and were, perhaps, the best adapted to display the qualities of the player's genius. Her performance of the closing number, Moszkowski's "Caprice Espagnol," was brilliant, and, though she had played numerous encores and had been recalled again and again, so fascinated the audience that Mrs. Zeiser was compelled to give still another number.

Mrs. Zeiser was described a year ago as only equaled among women pianists by Carreno; that she has now passed that famous artist is the verdict of many. At all events, she is easily, as Anton Seidl has pronounced her, the foremost American pianist.—H. B. H., in Minneapolis Journal, January 21.

Fannie Bloomfield-Zeiser achieved a complete triumph last night at her second appearance in this city, and while pianists may come and go, she has made an impression that will never be effaced. The program was long and exacting, yet she held the interest of the large audience from beginning to end, and was received with an enthusiasm that might well be called an ovation. She also won the distinction of gaining three encores for Chopin numbers, an honor Minneapolis has never before given to any pianist. The peculiar rhythm so characteristic of Chopin, the sadness, the grace and buoyancy, were all given an interpretation that was perfect. She has technic that is flawless, but beyond this is her true musical feeling,

her deep sympathy for all that is best in her art, and her power to make her listeners feel as she feels, and for the time being love and understand the great masters as she loves and understands them. Her tone is quite beyond description, but simply irresistible. She produces all variety of tone color, big, sonorous, tender, velvety and caressing. Never in even the loudest and most vigorous passages, however, does the tone become harsh, but from pianissimo to crescendo it is always musical. Another charm to her playing is its clearness, its lucidity. She never permits brilliancy of technic to obscure the melody or true expression. The Beethoven Sonata, op. 57, was given a remarkably fine performance, broad and full of emotion. The stormy, passionate Allegro, the sad but beautiful Andante displayed her wonderful power of contrast.

"Study on a Caprice," by Paganini, a dainty conceit, was given with a touch that was fairy-like in its lightness, and had to be repeated. Schumann's "Papillons" has been heard here many times, but Mrs. Zeiser's rendition was brilliant and original. Liszt's Rhapsodie No. 13 was played with a verve, a fire and an authority that won her several recalls. The Grieg selections, Berceuse, op. 36, and "Aus dem Volksleben," were delightfully rendered. Gavotte and Variations, by Rameau, an antique gem, was an enjoyable novelty to the audience. The "Caprice Espagnol," by Moszkowski, was given with an impetuosity, a glitter and a speed that fairly dazzled. The octave work was marvelous. She was recalled again and again, and the audience refused to leave until she had played "Hark, Hark, the Lark," by Schubert-Liszt. The Philharmonic Club is deserving of the thanks of the whole musical element for the treat it gave.—Minneapolis Times, January 21.

Miss Emma Howson.

Miss Emma Howson, the vocal teacher and prima donna, is again at her studio, No. 96 Fifth avenue. She has been ill recently, but is now fully recovered. She has a studio also in Brooklyn, 300 Fulton street, and her pupils are from all sections of the country.

A Montefiore Pupil.

Miss Minnie Humphreys has just returned from a series of concerts in Ohio and Pennsylvania, where the fair soprano was enthusiastically received and won flattering press opinions. Miss Humphreys is one of the many private pupils of the noted teacher, Caroline Montefiore.

Mrs. Kronold to Sing in Mexico.

Mrs. Hans Kronold has accepted a most advantageous offer to sing in the Theatre Nazionale in Mexico, where there is a four months' season of opera every year. The company goes direct from Italy, and is made up of distinguished Italian artists. Mrs. Kronold is specially engaged to sing in Italian.

Kneisel Quartet Concert.

At the last Kneisel Quartet concert in Mendelssohn Hall, Tuesday of last week, the program consisted of Mozart's D minor Quartet, Beethoven's F minor Quartet and César Franck's piano and violin Sonata in A, played by Franz Kneisel and Miss Adele Aus der Ohe. There was a large audience present, which enjoyed the finished interpretations of Miss Aus der Ohe and the Kneisel Quartet.

Hans Kronold.

This violoncellist is exceedingly busy this season filling concert engagements and playing at private musicales. To-morrow evening he will play in the Church of the Holy Communion, and later at a musicale at Mr. Pitou's home. Next Friday afternoon Mr. Kronold will play at the Unitarian Church in Lenox avenue. He will also play at a concert in Newark, N. J., the same evening. For the next three weeks Mr. Kronold will play nearly every night. His popularity seems growing all the time.

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Personal Recollections of Johannes Brahms.

BY FRANZ FRIDBERG.

BRAMHS came—if I mistake not—in 1861 to Vienna. Joseph Hellmesberger, the Director of the Conservatory, at once took a liking for the young composer and pianist—to whom Schumann at least ten years before had named the "Messiah of Music," whose name, however, was still known to only a few in Vienna—and obtained music pupils for him. He also introduced his compositions into his quartet concerts, the most important musical undertakings in Vienna, and finally obtained for him the post of director of the Singverein. But in all this Brahms had no luck. As a teacher Brahms was utterly impractical. Even the most talented pupils learned nothing from him, for the simple reason that he never said a word during the whole lesson. When it was ended, he got up, took his hat, at the utmost threw out a remark like "You must hear Clara Schumann" and went away. As a pianist he could not warm the Viennese public—they found his playing, although it displayed colossal technical ability, somewhat cold, and even as a composer he plucked at first no laurels. This was little to be wondered at, when a Robert Schumann had still trouble to make his way. He wielded the baton only for one or two years. He never was a great conductor. He had, moreover, the misfortune to be the immediate successor of Johann Herbeck, perhaps the most talented and warm-blooded of all conductors. Even the much more celebrated Anton Rubinstein, some years later, experienced the same fortune, when in succession to Herbeck, named conductor of the Hofoper, he assumed the direction of the concert of the Society of Friends of Music.

Brahms, in the first years, had a hard struggle to maintain, although soon a crowd of admirers surrounded him and increased. Perhaps it was his personal bearing, his brusque nature, his purposeful avoidance of all that we call "making oneself agreeable" that left the Viennese indifferent to his art. He only succeeded in obtaining a more general popularity for his name by his arrangement of Hungarian melodies for the piano, which appeared under the title of "Six Hungarian Dances by Johannes Brahms," and are erroneously regarded by many as original compositions by him. It is remarkable that even these pieces had at first an unfavorable reception. My old friend, J. R. Dunkl, of the Buda-Pesth firm Roszavölgyi, told me the following story: "Brahms came to Pesth to give a concert there, and desired, on this occasion, to play, for the first time in public, his Hungarian dances, which were still in manuscript. On the afternoon of the day, he went to Dunkl and offered him the pieces for publication at a ridiculous price. Dunkl asked time for reflection till the concert was over. Brahms played the dances, and the result was a colossal-fiasco. The Hungarians were enraged at the Germanization of their divine national melodies. Naturally the publisher declined the offer. Some time afterward the dances appeared in Leipzig; then, to repeat Dunkl's words, 'See dat Pallis vis-a-vis, I could have got four like it, if I had not been such a dummy and had taken de dances.'"

To what misconception Brahms was, even in later years, exposed, when his name had already great importance, can be seen from the following incident, which I shall never forget: We were to produce, in a Philharmonic concert, his serenade for wind instruments—then new. Even at the first rehearsal a slight murmur ran through the orchestra. At the general rehearsal the first clarinetist suddenly arose and in the name of the orchestra declared that they would not play the composition. Otto Dessoff, our conductor, grew pale as death, laid down at once his baton, and resigned his office as leader of the Philharmonic concerts. He was followed by

Hellmesberger and Frank Doppler, the celebrated flute virtuoso. Without these three artists the whole Philharmonic enterprise was in jeopardy, and so the orchestra gave way, the serenade was played, and pleased immensely.

His first great triumph was with the first two movements of his "German Requiem" which he had just completed, and which his friends had urged him to have performed. The noble G flat major passage in the second movement in particular raised the audience to a pitch of enthusiasm, which, at the conclusion, broke out in an ovation that would never end. Brahms ascended the platform with that simplicity and dignity which were peculiar to him. Yet there was in his face an expression, "I have at last compelled you!"

Even when Brahms was in the zenith of his fame he still had to encounter opposition, as he has to-day. Among his greatest enemies was Richard Wagner. I know nothing of the master from my own experience, but I know it definitely from Liszt. For example, when I was one day walking with him at Weimar one of his pupils, who was with us, made the remark that Brahms had received 20,000 gulden for his last Symphony. "Tell that to Frau Fretzl" (the landlady of the Hotel de Russie), he exclaimed, "she may be interested in it, not I. Schubert received five for his 'Wanderer!'"

In opposition to these two masters stood Hans von Bülow, the leader of the enthusiastic followers of Brahms. Curiously enough, this reminds one of the story of Bülow's dismissal from Meiningen. It is so monstrous that I not only would not vouch for it, but not even believe it, if it had not been told me by a trustworthy authority, close to the artistic circles of Meiningen, and if it did not relate to Bülow. As a matter of curiosity I shall repeat it.

Bülow had, in Meiningen, introduced more Brahms than the public liked. The Duke made some delicate hints, and Bülow at once girded on his armor, and demanded the acceptance of his resignation. The Duke, who loved art, could not make up his mind to separate himself from the great artist, and finally smoothed things over. From that time forward, when, either in the public or the press, or anywhere else a disrespectful word was said about Brahms, there was Bülow with his resignation. Who can describe the Duke's astonishment when one day he received from Weimar a telegram from Bülow, "Brahms' bagpipe business, tired, please my discharge." Of course his wish was granted.

We young musicians entertained the deepest awe for Brahms' compositions. His personality gave us a slight, unpleasant chill. This hard, stern Northener seemed to lack every conception of the joy of life, of gemuth and sympathy; and humor seemed an unknown world to him. Even his best friend, Hellmesberger, when I once spoke to him about it, made the remark, "Yes, Brahms, if he were to take it into his head to write something lively, would most likely make the text, 'What Pleasure Death Assures!'"

When, later, I had the fortune to make Brahms' personal acquaintance, I learned to see in him an entirely different nature. He could, when he liked, display an almost unbounded merriment and play jokes like a student. But only when he liked. If he was in a bad humor we might talk our lungs out; he sat dumb and buried himself with savage earnestness in the *Fliegende Blätter*.

I remember with great delight a night party, or rather what ought to have been one, which we, a large society, were to give with Brahms' assistance. Instead of coming as arranged, at 2 o'clock in the morning, he appeared at the place of meeting at half past 4. Naturally a night party could not be thought of, for it was bright day. Brahms, however, declared briefly and decisively it was still black night, and to prove it he lighted a little lantern which he had brought with him, and walked before us, cautiously, with his hands groping about, every moment

seeming to stumble over a tree stump or some other obstacle. He played this comedy so grotesquely, with such overpowering comic force, that we could not go on for laughing. Arrived at the Kahlenberg while the sun was of course high in the heavens, he maintained sturdily that this was the most beautiful part of the sunrise.

In spite of his increasing success, Brahms' temper in his later years became even more gloomy and more embittered. Perhaps it was the liver trouble which finally carried him off, or it may be the consequence of his many early struggles—at any rate, he scolded and grumbled unceasingly the whole day about everything near him. Heinrich Grünfeld told me some years ago the following little episode: One day he was dining in Brahms' company with Johann Strauss. Brahms, as usual, grumbled (schimpfte) without ceasing during the whole meal. Then suddenly Julius Bauer, the critic of the Vienna *Extrablatt*, arose and proposed the toast, "Long live Johannes Brahms, the greatest Schimponist of the century." Brahms laughed once more again after long discontinuance.

A Student's Experiences Abroad.

READ with much interest your various articles on the inadvisability of girls going abroad alone to study, and being in sympathy with your views they form an incentive for me to write, now that I am home fresh from my studies in Paris. It is the desire of the American girl abroad to arrive at the highest ideal in art. Without the protection of your mother or someone near and dear you are open to criticisms and unsought-for suggestions and advice, and being "alone" you are left no alternative but to accept their "kindly" apprehension.

It has always been my good fortune to meet with the best people, and a more ambitious, independent and unsophisticated girl never crossed the ocean. I was heaped with letters of introduction, and on starting was financially supplied to benefit by all the advantages Paris could afford my musical education. Hearing of the advantages, comforts and protection of the Lafayette Home in Paris, this was the place fixed for my abode. But how the donor, an American millionaire and philanthropist, could be identified with such a barn for the comforts of the dear American girls in Paris seemed too ridiculous to imagine.

Have you ever suffered from homesickness? The fascination of the studies embracing a musical education, including the languages, &c., does not seem to make one forget home for one instant; then, too, an artist has to acquire French as the Parisians speak it, and to be in constant intercourse with English speaking people is detrimental to one's progress. The French will not tolerate bad diction, and many of our greatest artists have made an utter failure in Paris owing to this one weakness.

The first thing essential for a singer is the best of care Paris can afford, and living there is expensive, and at its best not altogether comfortable.

My summer was to be spent in study, and my professor suggested as a companion an American girl, one of his pupils, an entire stranger to me. So we meandered off to the country for work. She heard washing was very expensive in France, and indeed she so realized it that the only convenience for our bath was converted into a wash tub. I did not think it advisable for a singer to sleep in a laundry (to say nothing of the nightmare one might experience, as the clothes had to be hung to dry), and for the protection of my voice, preferred to occupy the sleeping room alone. I was wearing out my calico school dresses, and ever afterward heard of my extravagance, because of the washing they required, I presume. Girls, do not go abroad unless you can afford to give out your laundry.

Many unlooked-for annoyances arise, which are indeed hard to battle alone. For instance, I decided to change

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my singing teacher, and my bill was received for lessons up to date, which I paid by checks. I naturally asked for a receipt, instead of which I received a bill for 100 francs, with a note stating that when cashing a check for me three months previous he had given me that amount too much. I at once saw his insolent trick, and replied, begging him to excuse my ignorance of the French language, but that if I had sent him 100 francs too much to please return it to me. He deplored my ignorance in a sarcastic note.

A man capable of such an act is not to be trusted with the care of ladies' voices.

Happily placed with my new professor, progress was rapidly made. But my French! I found that attending the French churches, the Grand Opéra, the Opéra Comique and the Comédie Française, was most helpful for the cultivation of the ear. But in everyday life I required the practice. I continued my church duties regularly at the American Church, and mentioned my desire one day to a friend there, to be with a good French family, knowing of her residence in Paris for years. I had suggestions from all sides, such as "Oh, that would be hard to find, as the French people were morally bad," and then another suggested that a written agreement should always be made with French people, in order that one's bed linen be changed more than once a month, and to secure an egg for breakfast if desired, and two candles a week, &c. This being new to me, I appreciated the suggestions, but my friend said: "I will see that you are properly settled." The next day my friend, her husband and baby took tea with Mademoiselle, my new boarding mistress, and we talked over with her my daily wants, chaperoning, expenses, and everything was satisfactorily arranged. Some dear soul in the church who heard of my friend's kindness reported, with that love for gossip too often found among women, that Mr. — was taking an undue interest in my welfare. I threatened to sue the individual who made such a remark should I find her, Mademoiselle, my friend and her husband being as furiously indignant as I. But the most cruel thing I could wish was that she would choke at communion, for communion, of course, she would partake of, with the better people of the church. If protection is not to be found under God's roof, where will it be found in Paris?

And again at another time a friend was asked if I were working seriously, as I was seen talking to a man on the street. The man happened to be my shoemaker, delivering my shoes.

These are a few things I had to contend with, and you alone are likely to meet with the same. People are not so ready to gossip about your affairs and gratuitously take care of your business for you when you have your mother with you, and I regret to say that it is found more among your own country people there than among the disinterested foreigners.

My entrée into the French world was indeed an agreeable surprise to me. I found most of them a pure-minded, refined, delicate and cultivated people. The vice of Paris is just as distasteful to them as the vice of New York is to us.

I got entirely away from English-speaking people, which was my desire and the desire of my professor, and I experienced a decided improvement in perfecting myself in the French language.

I had permission from my professor to come to America for a summer vacation, agreeing to return to Paris in autumn to fill my contract with her in preparation for my début in opera in Brussels. But autumn came, and, alas! I could not persuade myself to return without my mother, whose ill health would not permit her to accompany me.

I felt that the field was wide in America for singers, and that there was surely a little spot for me. All the ad-

vantages in the world New York can give. Study hard and perfect yourself, and when ready, go to England, France, Germany and Italy and sing for them, and, if you will, teach some of them how to sing. ALICE BREEN.

NEW YORK, January, 1890.

Miss Alice Breen's salon singing in Europe and at home among the fashionable folk of New York has often been mentioned in these columns.

Music in the Sunday School.

AFTER examining with much care some of the music and Christmas services used in our Sunday schools, the writer has been very forcibly struck by the lack of religious sentiment in the words and the trivial and inappropriate character of the music.

That our children are entitled to the very best obtainable all who have their interests at heart agree, and if this article be the means of calling attention to this important subject some changes for the betterment of this condition may be hoped for in the future.

That poets are born no one disputes, and the fact that the greatest hymn writers of the world wrote comparatively few hymns that have lived would argue against those writers who write them to order in quantities to suit purchasers.

Not long since the writer received word from a gentleman offering his lines, and stated that he had written over 4,000 hymns! Now, when that great "Father of English hymnody" wrote 600, he was looked upon as most prolific, and to-day not over half of them are used to any extent.

We have probably between 600 and 800 hymns in the English language which are recognized as being of a high order. Among them may be found hymns for almost every occasion, and it seems as though the writers of them had given some of their best efforts in praise of the birth of the Redeemer of the World. Such hymns as "It Came Upon the Midnight Clear," "Hark! the Herald Angels Sing," "Once in Royal David's City," "Angels from the Realms of Glory" are certainly much better from every point of view than "Ring, O Bells," "O Queen of Night," "Merry Christmas Bells," "Santa Claus is Coming," &c., ad nauseum.

In preference to a beautiful hymn like Dr. Brooks' "O Little Town of Bethlehem," the plastic minds of the little ones in the infant class are diverted from what should be the central and only thought, Jesus Christ, by such lines as these to fully as senseless music:

Santa Claus is coming,
To bring his wondrous pack;
And none shall be forgotten,
No child shall suffer lack.

Santa Claus is coming,
A joyful time to bring;
I hear the reindeer hoof-beats,
I hear the sleigh-bells ring.

Words of this character are to great extent machine work, and the fact that they do not live is only a proof of the great truth that the fittest survive. They make no impression from a religious standpoint and are worthless as poetry.

If we could only remember that those old and reliable hymns are ever new to the oncoming generations, we

would not wish to supplant them by such ephemeral productions of ambitious rhymsters.

Let us cling to these dear old treasures—they were loved by our mothers and grandmothers; instead of weak and often foolish sentiments, give our children only those hymns which have helped to build up and make strong the Church on earth.

Of late years there has been a marked decline in the use of a style of composition classed as Moody and Sankey hymns—even at Northfield they have been replaced by both hymns and tunes by men of recognized ability.

This has, to some extent, been brought about by the taste of the masses being elevated, due to the excellent systems of music being taught in our public day schools, and from this source much good is expected and will no doubt result. The masses are willing and fitted to receive music of a much better quality, and let those who compose make every effort to give them songs and hymns which will develop refinement, strength of character, and, greatest of all reverence and devotion in praising the great Master of the universe.

GEO. B. LEVIN.

Bernard Sinsheimer.

This popular young violinist is very busy this season with his pupils in New York and with his class in Miss Porter's school in Farrington, Conn. His orchestra meets in the concert hall of the New York College of Music, and he gives recitals there, but he is not in any way connected with that institution.

Madame Tealdi's Success.

Madame Tealdi is having constant additions to her long list of pupils at her studios in New York and New Haven. Among her more promising pupils is J. Hamilton Jaffray, of the great dry goods house of that name, who has a baritone voice of superb quality. He sang recently at a concert given by Artist Moran.

This week Madame Tealdi gives another of her charming musicales, at which some of her best talent will appear. It will be given at her studio, 96 Fifth avenue.

Wm. A. Howland.

Wm. A. Howland, the baritone and vocal teacher, of Boston and Worcester, sang last week in Leominster, Mass., where one of his pupils, Miss Anna Peabody, gave a debut recital. Mr. Howland's voice is remarkable in its purity and expressiveness, and on this occasion he sang with unusual feeling. His numbers were: "Vittoria-Vittoria," Carissimi; "Der Erlkönig," Beethoven; "There's a Land," Allitsen; "Old Heidelberg, Thou Fair One," Jensen; "Der Asra," Rubinstein; "A May Morning," Denza.

Theodor Bjorksten's Musical Lectures.

The second lecture of the series of three musical lectures given by Theodor Bjorksten in Carnegie Chamber Music Hall will take place the afternoon of February 15. The subject will be "Bach from the Singer's Point of View," and the lecture will be given by Henry T. Finck, the music critic of the New York Evening Post. Musical illustrations will be given by Miss Elizabeth Dodge and Miss Jeanette Gossette, sopranos; Miss Eleanor Stuart Patterson and Miss Fanny Kirschberg, contraltos; Hugh Whitfield Martin, Clinton Morse and Robert Hiller, tenors; Patrick Motley, basso.

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Shakespeare's Songs and Dances.

(BJORKSTEN COURSE.)

THE first of three musical lectures was given at Carnegie Chamber Music Hall, Thursday evening, by H. E. Krehbiel. For the other two Mr. Björkstén has secured H. T. Finck and Walter Damrosch, and the patronesses for the course are Mrs. John D. Archbold, Miss Breese, Miss Callender, Mrs. Henry Clews, Mrs. Henry F. Dimock, Mrs. Wm. Perkins Draper, Mrs. George Hoffman, Mrs. John Pierpont Morgan, Mrs. Edward Patterson, Mrs. Charles Francis Roe, Mrs. George R. Sheldon, Mrs. William Douglas Sloane, Miss Spence, Mrs. Cornelia Vanderbilt and Mrs. Alexander T. Van Nest.

The songs used as illustrations were sung by Mr. Björkstén's pupils, Miss Elizabeth Dodge, Miss Eleanor Stuart Patterson, Richard Irvin, Clinton Morse and Patrick Motley, and the dancers were Miss Marie D. Brooks, Miss Lucie How Draper, Miss Agnes Sheffield, Roland Harvey, Egon Marwig and Andrew Rogers.

Following were the illustrations:

An example of Prick-song and Descant.
A Catch, Jack Boy, Ho Boy...Taming of the Shrew, Act iv., scene 1
Misses Dodge and Patterson, Messrs. Irvin and Morse.
The Carman's Whistle...Henry IV., Pt. 2, Act iii., scene 2
Miss Dodge.
A Catch, Hold Thy Peace...Twelfth Night, Act ii., scene 3
Messrs. Björkstén, Irvin and Morse.
Song, O Mistress Mine...Twelfth Night, Act ii., scene 3
Mr. Björkstén.
Song, Peg-a-Ramsey...Twelfth Night, Act ii., scene 3
Mr. Björkstén.
Dance, Pavane, Music from Arbeau's *Orchésographie*, 1588,
Twelfth Night, Act v., scene 1
Misses Draper and Sheffield, Messrs. Harvey and Rogers.
Song, Light o' Love...Two Gentlemen of Verona, Act i., scene 2;
Much Ado About Nothing, Act iii., scene 4
Miss Patterson.
Dance, Coranto...Twelfth Night, Act i., scene 3
Misses Draper and Sheffield, Messrs. Harvey and Rogers.
Song, It Was a Lover and His Lass...As You Like It, Act v., scene 3
Miss Dodge.
Song, Greensleeves...Merry Wives, Act ii., scene 1; Act 4, scene 5
Mr. Motley.
Song, Jog On...Winter's Tale, Act iv., scene 2
Mr. Motley.
Dance, Canary...Love's Labor Lost, Act iii., scene 1; Merry
Wives of Windsor, Act iii., scene 2; All's Well that Ends
Well, Act ii., scene 1.
Miss Marie Brooks and Egon Marwig.
Song, The Poor Soul Sat Sighing...Othello, Act iv., scene 3
Miss Patterson.

Nearly everybody has heard that when the Drury Lane Theatre was burned all the written music of Shakespearean songs was lost, and that after that, some actress, perhaps Dora Jordan, sang some of the songs, which she remembered, to some musician or other, possibly Dr. Arnold, who wrote them down.

It was therefore pleasing to the audience to learn that a good many other tunes had escaped the fire, and to recognize, in those which Mr. Krehbiel presented as illustrations, at least four which are still used on the stage when the occasion arises.

The dances which figure or are mentioned in the plays proved a most diverting feature of the occasion to the audience. Three of these, the Pavane, the Coranto and the Canary, were danced by young men and women who had

studied and rehearsed them for the purpose, and each was so pretty that the audience demanded a repetition of it. The lecture itself might profitably have told more than it was possible for it to do when time had to be allowed for so many illustrations.

Mr. Krehbiel emphasized the points that the English always loved and cultivated music more than they themselves and other peoples have been in the habit of giving them credit for, and that in Shakespeare's time they were pretty much the same in most respects that their descendants on both sides of the ocean are now.

It was an uncommonly interesting lecture, and Mr. Björkstén is to be thanked for both the engaging of the lecturer and the development of the musical and terpsichorean features.

Mr. Finck lectures on "Bach, from the Singer's Standpoint," February 15, at 4 p. m.

Dan Godfrey's Band at Detroit.

"It made American and English hearts beat as one." So says the *Detroit Free Press* when the noted British soldier-bandsmen played there to an audience of 4,000 people.

"It was at the evening concert, says a contemporary, that the greatest enthusiasm was developed, a fact due to the spontaneity of joint pride and kindred tastes on the part of the Anglo-Saxon race. There is this to say, however, which cannot be said of the average band concert heard in Detroit: There is from the great director through his entire band a visible spirit of sincerity. The cornets know their purpose perfectly; the reeds are accurate, smooth and exact; the trumpets and horns are marvels of harmony and precision, and the drums, cymbals and triangle are equally subtle in their effectiveness. The music is read as it is written, and it is interpreted by the director as intended by the writers. The florid furbelows, the everlasting double-tonguing, the wondrously simple mute effects, artillery, real bells and other theatric accessories were kept in the quartermaster's room, as Godfrey and his men had no need for their services.

"The Newsboys' Band and the Light Guard Band assisted effectually in the descriptive finale, a story of military life and patriotic enthusiasm, in which were demonstrated the existence of absolute virtuosity on the part of kettle-drummers, snare drummers and bass drummers. It was a tremendous blood warmer and made one wish almost that somebody might knock a chip off from some American or English shoulder." This account from so trustworthy a source as the *Detroit Free Press* is much in accord with the opinions expressed in our New York journals when Godfrey's forces played in the metropolis prior to taking the steamship Lahn for England.

The Seventh Regiment of this city is making great preparations for the crack British band, which is to have the honor of performing under the distinguished auspices of the lieutenant-colonel commanding and the officers of this well-known regiment in their armory. There will be over one hundred bandsmen, including the famous English band, the Seventh Regiment Band, the Drum and Fife Band and a full complement of Scotch military pipers.

Concert by the National Conservatory Orchestra.

THE third concert by the orchestra of the National Conservatory of Music, Tuesday evening of last week, at the concert hall of the Madison Square Garden, demonstrated that if a body of talented youth is given proper training, surrounded with a musical atmosphere and stimulated by normal ambition the result is bound to be satisfactory. The whole aim of Mrs. Thurber may be expressed in a phrase—she wants an orchestra composed of native born young people, a national orchestra. With this object in view this series of concerts is being given. Naturally it gives criticism pause when the playing of this unble organization reveals amateurish defects. But there is enthusiasm, the enthusiasm that cloaks various sins of omission and commission. The band is composed of mixed material; time will weed out the less capable and bring more homogeneity, more authority, more finish, in the general performance.

The program on this occasion was as follows:

Symphonie, B minor (unfinished).....Schubert
Air Varié No. 5 (violin and orchestra).....De Beriot
Master Julius Casper (pupil of the conservatory).
Danse des Prêtresses, Samson and Delilah.....Saint-Saëns
Songs—
Hymn d'Amour.....Massenet
Chère nuit.....Bachelet
Miss Maud Roudez (kind permission of Mr. Grau).
Ouverture, Fingal's Cave.....Mendelssohn

Mr. Hinrichs conducted his forces through Schubert, Saint-Saëns and Mendelssohn and the performance was far above the average. The Casper boy revealed genuine ability, carefully developed. Miss Roudez's songs were warmly appreciated.

In the *Tribune* of Wednesday morning last appeared the following appreciative criticism:

"The third concert of the National Conservatory Orchestra was given at the Madison Square Concert Hall last evening. The audience was large, was enthusiastic and rewarded the singer and solo violinist with plenty of applause. Miss Maud Roudez, soprano, by kind permission of Mr. Grau, sang two songs of Massenet and Bachelet with fluency and authority; Master Julius Casper, violin pupil of Leopold Lichtenberg, played skilfully De Beriot's 'Fifth Air Varié.' The lad has genuine talent. Mr. Gustav Hinrichs conducted the orchestra in the unfinished symphony of Schubert, a dance from Saint-Saëns' 'Samson and Delilah' and Mendelssohn's 'Fingal's Cave.' There is a marked improvement in the work of this youthful band. These concerts are not alone intended by Mrs. Thurber as a salutary opportunity for budding orchestral players, but also to give those young people the instruments they use. The receipts of the concerts are to be devoted to this end."

Miss Florence Terrel.

Miss Florence Terrel, the talented young American pianist, played the Henselt Concerto, at the first Brooklyn Arion Society concert, with so much success that she has been re-engaged to appear at the second orchestral concert of that society. Miss Terrel is pushing her way to the very front among American pianists, despite the fact that she has never been in Europe!

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NEW YORK, WEDNESDAY, FEBRUARY 1, 1899.

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SECOND SECTION

National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early this year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second

Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

TERNINA returned to Europe last Saturday.

She has not sung once since she joined the Ellis Opera Company, because of the grip—so her managers say.

THE daily papers, notably the *Herald*, are just beginning to announce the return here next season of Paderewski. This news was announced in THE MUSICAL COURIER early last fall.

WE are in receipt of a letter from a student of the piano asking advice regarding study and a teacher. For the latter we refer our correspondent to the advertising columns of THE MUSICAL COURIER, which are copious in illustration, also reminding him that a poor teacher is like a poor piano—both wear out. We do not advertise either. As regards the hours of practice, the time limit differs according to circumstance. Two hours a day or night is enough for an amateur, and if right-fully employed—there is an art in practice—will go

far. Paderewski practices four hours in the twenty-four, and Rosenthal and Sauer about the same. But the foundation of their technic was laid in early life. That makes a big difference. By all means secure the advice of a competent teacher.

THERE can be no progress in our musical life with the foreign opera devouring all the musical resources of the community. We can have no symphony, no successful recitals, instrumental or vocal, and no great choral productions, and thus the musical life is sapped. Look at the local musical situation. Nearly every concert is a loss.

SAYS the London Musical Standard:

"At last we shall have peace from the operatic rumors which have troubled our minds during the last month. Mr. Faber has assigned his rights for twenty years (the remainder of the lease) to a new syndicate for £110,000. Earl de Grey and Mr. Higgins will be the directors, Mr. Grau the manager in chief, and Neil Forsyth will be at his old post. It is good news that the new syndicate, which will have a working capital of £85,000, is going to make the Covent Garden stage up to date in the matter of machinery. There does not seem to be much difficulty in getting money for opera, after all."

At last! When will we hear the last of the operatic chatter of London and New York?

THE daily papers last week filled a goodly portion of space with the announcement that Madame Lehmann, with a three hours' notice only, sang for the first time the part of Fricka in "Rheingold," as Madame Brema had been taken ill suddenly. The mere announcement would have served all necessary purposes, but when an event of such nature occurs with a foreign singer the papers must make it equivalent in space and attention to a political movement. Madame Lehmann sang one of the Rhine Daughters in Bayreuth in 1876, and she is thoroughly familiar with the whole "Nibelungen Ring," and can do it backwards.

She can lecture on it with as much assurance as Walter Damrosch has, and she can sing it for illustrating purposes as well as he can play it on the piano. It is one of her specialties, and it proves her artistic calibre, and in Europe her sudden appearance in an emergency in the Fricka role would have been considered a matter of course—if for no other reason than a natural tribute to her artistic accomplishment in her specialty.

Here the fact is used at once as a big, free advertisement. We are certainly degenerating rapidly in this insane method of the daily press with its adulation of foreign singers. How stupid and ridiculous.

EMIL SAUER.

THIS will be Sauer week in the piano playing world. The remarkable successes of this gifted young virtuoso, both here and in Boston, have made him the focus of attention among lovers of brilliant and poetic piano virtuosity. Mr. Sauer gives his second recital at Carnegie Hall to-morrow afternoon. His program is both interesting and varied. It is this: The F minor Sonata of Brahms, seldom played, and one of the master's representative, if not most powerful, piano works. The slow movement is a crystallization of the lyric genius of Johannes Brahms. Schubert Impromptu, op. 142, No. 3, and the scherzo from "The Midsummer Night's Dream" of Mendelssohn. Chopin is represented by the black key study in G flat, a nocturne, op. 37, No. 2, and the unfamiliar "Allegro de Concert," op. 46. A Pavane by Saint-Saëns, Liszt's "Liebestraum," No. 3; Sauer's "Galop de Concert," and the ninth Hungarian Rhapsody, the "Carneval de Pesth"—make up a scheme of compositions that

are suited to the rare interpretative powers of Sauer.

Sauer also is the soloist of the Philharmonic concerts Friday afternoon and Saturday evening. He will play the E minor Concerto of Chopin, and that it will be a unique performance we need not remind our readers. Sauer's work stamps him as one of the greatest pianists.

JOHN SULLIVAN DWIGHT.

"JOHN SULLIVAN DWIGHT, Brook-Farmer, Editor and Critic of Music," is the rather heavy title for a biography of the late editor of *Dwight's Journal of Music*. The book is by George Willis Cooke, and is more a loving than a critical tribute to the memory of the dead music editor. As *Dwight's Journal of Music* was a forerunner of THE MUSICAL COURIER, and the only journal devoted to musical matters ever published in America that is worthy of mention, a few facts about its founder will not be out of place. John Sullivan Dwight was born May 13, 1813, and died September 5, 1893. He devoted over fifty years of his long life to music. He was not a practical musician, and in matters musical an idealist, but his influence, aided by a pure taste and literary ability, must not be underrated. He came early under the influence of Emerson, and was a member of that famous community of choice spirits known as the Brook Farm. This intellectual Phalanstery, modeled after Fourier's, contained as members such names as George Ripley, its founder; George P. Bradford, Minot Pratt, Nathaniel Hawthorne, Charles A. Dana, the late editor of the New York *Sun*; Margaret Fuller, sweetest of transcendentalists; Ralph Waldo Emerson, O. B. Frothingham, Alcott and the rest. Mr. Dwight was recognized as a choice, delicate spirit, a man of exquisite tact and refinement and an ardent music lover. He taught the piano at the farm, where Platonic discourses were admingled with ploughing adjacent and stubborn fields.

In 1852 Mr. Dwight started, after mature consideration, *Dwight's Journal of Music*. The first number appeared April 10, 1852. It contained articles by George W. Curtis, a sonnet by C. P. Cranch, letters from abroad and other matters. In the third number Liszt's "Chopin" appeared in translation, also a study of Weber's "Der Freischütz," by Berlioz. The journal was considered revolutionary. It was revolutionary. It devoted its columns to the new men—Chopin, Schumann, Schubert, Beethoven and Weber. The earlier classics were idolized, but beyond Schumann Dwight's sympathies could not expand. He detested Wagner, although in this book he claims that it was the Wagnerian, and not Wagner's music, that angered him. But we who read our *Dwight's* religiously knew better, and really no fault should be found with the man's want of sympathy with matters operatic. He lived in Boston, believed in Boston, thought Boston!

Alexander W. Thayer, Frances Malone Raymond—Mrs. Frederic Ritter, Rev. Charles T. Brooks, W. S. B. Mathews and others were contributors to the journal. In 1859, after several years' negotiations, the paper was published by Oliver Ditson & Co. By this arrangement Mr. Dwight was allowed more freedom. In 1860 he went to Europe and remained away a year. He met Liszt, Bülow, Robert Browning, W. W. Story and many other famous persons. In 1879 the Ditsons ceased to publish *Dwight's*, and it was continued by Houghton, Osgood & Co. William F. Apthorp, Fanny Raymond Ritter, Francis H. Underwood, Julia Ward Howe, T. G. Appleton, Stuart Sterne, William M. Hunt and others contributed continually. December 9, 1880, a concert was given in Boston Music Hall and the receipts, \$6,000, handed to Mr. Dwight, but this could not avert the finale of the journal, the last issue of which appeared September 3, 1881. It had served its purpose; the

cause for which it fought was established and the old order had changed, but not Mr. Dwight. Want of progressiveness led to the decline of his undertaking. He was an old man, and had held to the beliefs, musical and otherwise, of his youth. He died, beloved by his friends, a sympathetic and rather sad, ineffectual figure in the hurly burly of modern musical life. A transcendentalist in matters of faith, Mr. Dwight could not tolerate the strenuous and rather harsh note of realism in latter day music. He was the intimate of such men as Emerson, O. W. Holmes, John Holmes—who died last week—Agassiz, Martin Brimmer, Cabot, Hoar, Quincy, Longfellow, James Russell Lowell, Parkman, Charles Sumner, President Eliot, Francis Adams, James Freeman Clark and E. L. Godkin, all shining lights of the Saturday Club. He was a gentleman, an enthusiast, a mystic, and his impress on the musical life of his community, while gentle, was none the less fruitful and firm. This biography is published by Small, Maynard & Co., of Boston.

QUICK LUNCHES AT THE OPERA.

THE Metropolitan Opera House is fast becoming transformed into a quick lunch establishment and a hospital, thanks to Wagner without cuts and the football rushes at the matinees. In the sanitarium ladies and others who are overcome by the heat, the music, starvation and crowds are treated free of charge by Dr. Max Hirsch and a corps of able assistants. There are ambulances stationed on Fortieth street for the emotional whose withers become unwrung by Wagner's music, and best of all, there is a quick lunch room on the second floor, with electric bells attached to all the boxes, so that the hungry and thirsty may be attended to. We read with awe of Mrs. W. Bayard Cutting having hampers of good things sent to her box the night she camped out at "Götterdämmerung." This excited Chicago, and in last Sunday's *Herald* the following protest was printed:

CHICAGO, Ill., Saturday.—The report from New York that one of the society leaders varied the monotony of the long opera performance by having sandwiches distributed among her guests has caused something of a stir among society people here. Said Mrs. H. O. Stone, the acknowledged leader of local society, to-day:

"The statement that the boxholders nibbled bonbons during the singing and that the caterer served coffee and a substantial lunch in the foyer seems dreadful to me. I think that most Chicago people of dignity eat at home. Even suppers after the opera and play are rare in the more dignified and exclusive set. Quiet entertainments in one's home are, in my eyes, the most delightful things imaginable, but I can't think of anything worse than punctuating a masterpiece of music with promiscuous feasting."

Mrs. Frank S. Gorton discussed the question in a practical way:

"I wonder what Chicago people will think if Mr. Grau brings to Chicago in the spring the company now singing in New York and tries the experiment of presenting the operas entire. Doing this makes it necessary to begin the performance at 5 o'clock and continue it till after midnight. I suppose the New York people felt the need of some refreshments. I suspect that if the trial of long operas is made here we shall have to do some such thing."

Yes, even "hog and hominy" will not be out of place at the "Ring" "without cuts."

PATTI IS MARRIED.

A DELINA PATTI, the greatest singer, pure and simple, in the history of music, was married for the third time January 25, at Brecon, South Wales. Her latest husband is Baron Cederstrom, of Sweden. He is under thirty and she is nearly sixty. Her first husband was the Marquis de Caux, the second the tenor Nicolini. The latter died January 18, 1898. Patti, with good taste, did not remarry on the anniversary, but waited one week later. Her wedding was an imposing one. Please remember these facts and figures. They may come in apropos again.

MORE WAGNER LETTERS.

UNDER the head of "Wagner Letters" the world generally includes letters addressed to Wagner. The new letters, hitherto unknown, are in fact letters of King Ludwig of Bavaria, in the year 1864.

In 1864 Wagner was in the lowest depths of despair. He had no money and lots of debts. In March of that year he ran away from Penzing, near Vienna, so impatient were the duns, to Marienfeld, near Zurich, where he was a welcome guest in the Wille household. But he could not rest; despair drove him onward and he rushed to Stuttgart, where he hoped that the influence of Carl Eckert, then director of the opera, would enable him to produce "Tristan." On May 2 he wrote from Stuttgart to Frau Wille: "What next awaits me is uncertain; the Christian virtue of hope only ruins me when I abandon myself to it."

Four days later, on May 4, he wrote again to the lady from Munich: "My good luck is boundless—my good luck is so great that I am quite crushed."

Between May 2 and 4 came an important day. On the second he was ready to hide himself anywhere in the world where duns could not reach him. He was at the end. He packed up his gripsack to fly to the loneliness of the Raube Alp, and was about to start when a card was handed to him, inscribed "Pfistermeister, Secrétaire de S. M. le Roi de Bavière." Pfistermeister—Phœbus, what a name!—had followed the down-hearted composer from Vienna to Zurich, from Zurich to Stuttgart, charged with the commission of bringing him to King Ludwig, who had then just ascended the throne in his eighteenth year. So May 3 saw Richard packing up his traps for Munich, to seek new adventures.

On May 4 he was for the first time introduced to the King. After this date he was the recipient of numerous Schwärmbriefe—"Gushletters," as Schumann called them—from the boy monarch. The very next day, May 5, Ludwig wrote: "Be assured I will do all that is in any way in my power to compensate you for the sufferings you have undergone. The humiliating cares for daily bread I will forever free you from, the repose you long for I will provide, that you, in the pure ether of your enrapturing (wonnevoll) art, may without disturbance unfold the mighty wings of your genius. Unconsciously, you have been the only source of my joys; from my tender, youthful days you have been a friend who spoke to my heart as no other did—my best teacher and instructor."

In another letter Ludwig writes: "The fulfillment of our wish must now be near at hand. The work which you scarcely dared to hope to see in life shall be produced, even against your wishes. What I on my part can do I will do, and spare no trouble. This enchanting (wonnevoll) work we will make a present to the German nation, and show to Germany as well as to other nations what German art can do."

Wagner himself, when writing about the young King's efforts to carry out his plans, said: "No one can read without astonishment and delight his letters to me. Liszt thought that his receptivity was on the same plane as my productivity. It is a marvel."

The following letters show Ludwig's gushing enthusiasm:

"MY ONLY BELOVED FRIEND—As the majestic sun, when they obscure it, drives away the disturbing clouds and spreads around light and warmth and refreshing joy, so does your dear letter of to-day seem to me, from which I learn that you, beloved friend, have been freed from torturing pains and are rapidly moving toward improvement. The thought of you lightens the burden of my profession; as long as you live, life is for me noble and blissful. Oh, my beloved, my Wotan must not die; he shall live to rejoice for a long time over his hero!"

"I fully approve of your plan to engage that teacher of singing [Friedrich Schmitt], and to attempt to give a strict course of teaching to a pair of singers, and to have

the instruction given under your own eyes. I think the attempt will be crowned with the wished-for success. I firmly believe that we shall obtain perfectly satisfactory representatives for the Nibelungen work. I should be very glad if we could gain for our stage that Frankfort singer (Hill?); perhaps he would show himself suited to other roles than those named by you, such as Wolfram and Kurnewal also, capable of undertaking those of Count Telramund and the Flying Dutchman, for our Kindermann is unfortunately only endowed with voice and will scarcely be equal to the higher demands of your works. In my view, the acquisition of a young tenor would be very desirable, who could take the place of H. Schnorr, if required, for I fear that the bloom of this richly endowed singer will not last much longer. He is said to suffer from a serious complaint.

"I cordially rejoice over the now approaching time in which my beloved friend will initiate me into the secrets and wonders of his art, which will strengthen and really make me blessed. Here, in my dear Hohenschwangau, I pass my time, quietly but pleasantly. A beneficial repose prevails here; I find time for reading. I read at present Shakespeare and Goethe's 'Faust.' The invigorating mountain air exercises a beneficial influence on me. I almost daily make an excursion on horseback. My view is by the production of serious important works, such as those of Shakespeare, Calderon, Mozart, Glück, Weber; to elevate the tone of the Munich public, to gradually wean it from those common, frivolous 'tendenz-stücke,' and so to prepare it for the wonders of your work, to facilitate its conception of them, by presenting to it first the work of other great masters. All must be filled with serious views of art. * * * I send to my beloved friend herewith a colored photograph, which I believe and am told is the most successful likeness of me that exists. I send it to you because I am firmly convinced that you, above all men that know me, love me most, and I think I make no mistake in this. When you look at it, may you always think that the sender is devoted to you with a love that will endure forever; nay, that he loves you ardently and as strongly as any man can love. Ever yours,
"LUDWIG."

HOHENSCHWANGAU, November 8, 1864.

"MY MUCH LOVED FRIEND—Although in a few days I think of returning to Munich, and hope as soon as possible (after getting rid of the first pressure of business, interviews, &c.) to be able again to greet my dear and only one with a full heart (as always) and to be much with you, still I cannot resist the impulse of my soul to address a few lines to you.

"As you, dear friend, have already learned from Staatsrath Pfistermeister, I shall with the greatest pleasure be present at the performance of the 'Flying Dutchman.' Be assured that I understand my beloved friend, that I know and feel that he will only live and create for me more than ever, as indeed my own proper and true life exists solely and only in him and through him. No sorrow, no cloud, can trouble my existence when this star shines for me in Heaven—my all depends on him.

"To-day I wrote to the King of Saxony and requested him to grant a leave of absence for ten or twelve days in the first half of the coming month to the singer Schnorr. How I rejoice about the concert, in which I shall hear fragments of your other works; how I rejoice over the representation of Erik by him.

"I have come to the decision of ordering to be built a large stone theatre, in order that the performance of the 'Ring des Nibelungen' may be a perfect one; this immortal work must have befitting room for its presentation; may your exertions in regard to good dramatic singers be crowned with great success! I intend to speak with you, orally, more definitely about this theatre—in brief, the proposal that you make in the preface to the poem 'The Ring of the Nibelung,' shall step into life. I exclaim, 'In the beginning be the deed!'

"To see you soon again, my fondly beloved, in eternal love and enthusiasm. Your true friend,
"LUDWIG."

HOHENSCHWANGAU, November 26, 1864.

"DEAR FRIEND—At last I find a moment's time to myself. I am heartily glad that my little presents have given you pleasure.

"I have just returned from the concert in which Bülow played in a masterly style. Semper ought soon to be here. How I rejoice over the plan for the theatre in which the divine work of my dear and only one shall be performed.

"God send success to the undertaking. How I rejoice to see my friend again.

"In eternal love, your true
LUDWIG."
DECEMBER 25, 1864.

"MY FONDLY LOVED—I have just heard through Pfistermeister that you are again completely restored. O with what jubilation of delight do I greet this intelligence! How I burn with longing for the quiet, conse-

crated hours which will grant me again to see the countenance, of which I have been so long deprived, of the dearest one on earth! So Semper sketches the plan for our sanctuary. The representatives for this drama will be trained for it. Brünnhilde will soon be rescued by the fearless hero. O, everything, everything is in progress! What I dreamed, hoped and longed for will soon step into life. Heaven descended to earth for us. O, Holy One, I pray to Thee!

"The 'Tristan,' it is to be hoped, in May! O blessed day when the longed for edifice shall rise before us; blessed hours when your works shall there be perfectly actual. 'We shall conquer,' you cried to me in your last letter. Yes, we shall! I cry to you joyously in reply. We shall not have lived in vain. Thanks; hail!

"Your faithful to death,
LUDWIG."

JANUARY 5, 1865.

* * *

The idea of erecting a theatre in Munich according to Semper's plans was soon abandoned. It called for an expenditure of 20,000,000 gulden, to which outlay the young King's mother, a Princess of Prussia of an economical disposition, was strongly opposed, all the more so as King Ludwig I. had left enormous debts for building behind him, and that the Court Theatre was clamoring for a larger subvention. The whole court party also was hostile to the revolutionary Wagner, and succeeded in persuading the King that such an enterprise for such a person would alienate the affections of his people. One Berlin journal speaks of Ludwig's action as a psychological riddle. But even if Ludwig had not given many proofs of his instability, it is no psychological riddle that a young, nineteen year old king should, in spite of or even in consequence of the exaggerated terms in which he expressed his affection for his bourgeois friend, be induced to abandon the scheme.

"O, Tristan; O, Siegfried! Wretched, short-sighted men who can speak of Ugnade, who have no idea of our love, never can have any. Forgive them, for they know not what they do. They do not know that you are, were, always will be everything to me, till death. That I loved you before I saw you, yet I know, my friend knows me, his faith in me will never fail. O, write to me again.

"I hope soon to see you. In cordial, eternal love,
"L. v B."

FEBRUARY 14, 1865.

"FONDLY BELOVED FRIEND—I am compelled to write to you, to say to you how super-happy I am, when I heard that you are cheerful and contented and that the rehearsals for 'Tristan' have been perfectly according to your wish. Who could have thought of this grand success a year ago! About this time I sent Pfistermeister to the sun of my life, to the fountain of my health. In vain I sought you in Vienna and Zurich; every thrill of the highest rapture quivered through me when he said the longed-for one is here—will remain here.

O blessed evening when I heard the news
Yet when I saw thee really before me
I knew at once you came by God's decree.

"It would delight me, dear friend, could the first performance of 'Tristan und Isolde' be carried out in the Court Theatre. The Residenz Theatre seems to me not well adapted for the production of such great works. If only Semper's plans came! He promised to send to you the plans for the theatre to be erected provisionally. Through Pfistermeister I made to him the proposal to design also the plan for the monumental Fest theatre of the future and to send it to me. I beg you, beloved friend, to fix a site for this building. In spirit I already hear the tones of the 'Rheingold' echoing therein. Now I must conclude. Farewell, dear friend, star of my life, as always.
"Your ever faithful
L."

APRIL 20, 1865.

ONE AND ALL.

"Summary of my happiness!

"Rapturous day—'Tristan.' How I rejoice over the evening, soon may it come. When day yields to night! when the torch is extinguished, when it is night in the house! To-day, to-day—why praise and extol me! He did the deed. He is the wonder of the world: what am I without him? Why, I adjure you, why do you find no rest? Why are you always tormented? No rapture without woe. Oh, whence can at length repose, at length eternal peace on earth, perpetual peace for you, bloom forth? Why always troubled amid all joy, the deep mysterious ground, who reveals it to the world? My love for you, oh! I need not repeat it, remains always yours. True to death. All is well with me again—'Tristan' in spite of exhaustion will perfectly restore me—the lovely May air in the mountain whither I shall soon go will completely

invigorate me. I hope soon to see my only one. How delighted I am with Semper's plans. I hope the plans for the monumental building of the future will not keep us waiting long. All must be fulfilled. I do not shrink. The boldest dream must be realized.

"Born for you, chosen for you. This is my vocation. I greet your friends; they are mine. Why sad? I beg you write.
Your faithful
L."

TRISTAN DAY.

"DEAR FRIEND—Oh, I see well that your griefs are deep-set! You tell me, dear friend, that you have seen deep into the hearts of men, have beheld therein their malice and corruption. Oh, I believe you! I perceive that often moments of despondency against the human race possess you, yet we must still remember (is it not so, beloved?) that there are many noble and good men for whom it is a true joy to live and work. And yet you say you are good for nothing in this world. Do not despair, your faithful friend adjures you—take courage. 'Love helps to bear and endure all, it leads at last to victory.' Love recognizes even in the most corrupt the germ of good; it alone conquers! Live, darling of my soul! To forget is a noble work—I recall to you your own words. Let us cover with respect the faults of others; the Redeemer died and suffered for all. And now what a shame that 'Tristan' could not be performed to-day. Perhaps to-morrow? Is there any prospect? To death, your true friend,
"LUDWIG."

MAY 15, 1865.

THE MUSICAL SEASON OF 1898.

No. 1.

AS usual the *Leipsic Signale* issued on January 2 a review of the musical season of the past year, from which we extract the following statistics:

France.—In France the number of new operas form a very small proportion to those produced. The Paris Grand Opéra gave only one new piece, "La Cloche du Rhin," by Samuel Rousseau; the Opéra Comique two, "L'Île du Rêve," by Hahn, and "Fervaal," by Vincent d'Indy," after having been played in Brussels. The Théâtre de la République produced Hirschmann's "Lovelace" (four acts), the Rouen theatre gave "Siva," by Saint Luth, and "Gaetane," by Ed. Rann, and Toulouse a piece named "Jessica," by L. Deffes. French composers were represented abroad by Bruneau's "Messidor," at Brussels; Le Borne's "Hedda," at Milan; Massenet's "Sapho," at Geneva, Milan, &c., and Erlanger's "Inez Mendo," under the title of "Das Erbe," at Hamburg and Frankfurt.

In operetta the most successful were "Les Demoiselles de Saint Griens" and "Les petites Barnett," by Louis Barnay; "La petite Tasche," by Roger; "Les quatre filles d'Aymon," by Lacombe, and "Le Soleil de Minuit," by Renaud.

Italy.—In Italy the number of operas produced was about the average, but only one had any real success, "Fedora," by Umberto Giordano. The autumn season of the Teatro Lirico, Milan, produced works of younger composers, "Arlesiana," by Francesco Cillo; "La Fine di Mozart," by Anzoletti; "Il Violinista di Cremona," by Giannetti, and "Stella," by De Nardis. Mascagni's "Iris" was given for the first time at Rome, but needs revision before it is produced elsewhere. Other new works produced with little or no success were Collino's "La Creola," at Turin; De Lara's "Moina," at Trieste; "Paron Giovanni," by Castracane, at Naples; Ferrari's "Il Cantico dei Cantici," Milan; Mascheroni's "Mal d'amore," Milan; Bossi's "Il Cieco," Venice; Micels' "Attala," Naples; Tessaro's "Huss," Treviso; De Leva's "La Camargo," Turin and Naples; Bachini's "In Congedo," Florence. Other works by Italian composers first produced abroad were Tasca's "Pergolesi," Berlin; Lazzari's "Amor," Prague, and Alfano's "The Fountain of Enschir," Breslau.

Germany.—The entirely new German operas were Thuille's "Lobetanz," Carlruhe, Berlin and Mannheim; "Kirke," the first part of Bungert's Tetralogy, or "Odyssey" cyclus, Dresden; "Don Quixote," by Kienzl, Berlin; "Matteo Falcone," by Gerlach, Hanover; "Hiob," by Lederer, Hamburg; Scholz's "Ingo," Frankfurt; Thierfelder's "Heirathstein," Rostock; Curti's "Rösl vom San-

tis," Zurich. Two new operas appeared under the name "Assarpi," one in three acts, by F. Hummel, at Gotha, the other in four acts, by F. Neumann, at Brunswick. Other novelties were Pembaur's "Zigeunerliebe," Innsbruck; Warnke's "Andalucia," Kiel; Frankenstein's mystery, "Griseldis," Troppau; Herrmann's "Wulfrin," Cassel; "Die Braut von Cypern," by Kulenkampff, Bremen and Cassel; "Otto der Schütz," by Rudnick, Liegnitz, in concert; "Ludwig der Springer," by Sandberger, Stuttgart. Munich produced a "tonschauspiel" "Der tolle Eberstein," by Konnemann, and a fanciful, humorous märchen oper, "Zinnober," by Hausegger.

Of comic operas may be named "Der Prinz wider Willen," by Otto Lohse, Cologne, Berlin, Hamburg and Strassburg; "Das holzerne Schwert," by H. Zöllner, Leipsic; "Das Unmöglichste von Allen," by Urspruch, Weimar, Leipsic and Cologne; "Der Taugenichts," by Erb, Strassburg; "Künstlerherzen," by Bärtich, Mannheim; "Der Husar," by Ignaz Brüll, Vienna. Of one act pieces were "Die Abreise," by d'Albert, Frankfurt and Magdeburg; "Wickingerfahrt," by Woysch, Hamburg; "Kynast," by Oehlschegel, Altenberg; Geisler's "Wir siegen," Posen; Becker's "Ratbold," Dresden, Mainz and Cologne; Hopfe's "Freijagd," Barmen; Rauchenecker's "Sanna," Coblenz; Hasselbach's "Junker Nachtigall," Schwerin; Volborth's "Riago," Stettin. To these may be added "Hashish," by Chelius, Prague, Carlsruhe, Coburg and Weimar, and "Der Strike der Schmiede," by M. J. Beer, Königsberg, Hamburg and Leipsic.

In operetta Johann Strauss and Carl Millöcker have left the field vacant for younger men. Hemberger's "Opernball" had the most success, and traveled from Vienna to Berlin, Dresden, Königsberg, Munich, &c. Suppe's posthumous "Die Pariserin" never got away from Vienna; "Der Blondin von Namur," by Ad. Müller, Jr., and "Fräulein Hexe," by J. Bayer, had the same fate. Let us add that "The Geisha" has been more popular in Germany than even "The Mikado."

Bohemia had two new works, "Sarka," by Fibich, and "Satanella," by Rozkosny, Prague.

Poland—"Goplana," by Zelenski, Warsaw, and "Livia Quintilla," by Noskowski, Warsaw and Lemberg.

Hungary—"Ninon," by Stojanovitz, Budapest, and "Alar," by Count Zichi, Berlin.

Russia presented "Sadko," by Rimsky-Korsakoff, Moscow, and Solowjeff's "Cordelia," St. Petersburg.

Denmark is represented by three novelties, "Vifandaka," by Alfred Tofft; "Hero," by Schytte, Copenhagen, and "King Magnus," by Nodermann, Hamburg.

Norway produced "Silvio," by Borch, Christiania, and Sweden "Tirfing," by Stenhammer, Stockholm, and "King Christian II.," by Libelius, Helsingfors.

Holland and Belgium can boast of Jan Blockx's "Herbergsprinzess," Brussels and Ghent; "Numantia," by J. van der Eeden, Antwerp; "The Temple Knights," by Bouman, and "Kassandra," an oratorio, by J. A. Houck, Amsterdam.

England rejoiced in Sullivan's "Martyr of Antioch" and "The Beauty Stone," as well as in "The Bamboo," by Markham Lee.

Spain produced two operas, "The Gladiator," by Orefice, and "Maria del Carmen," by Granados, and Portugal "Mario Wetter," by Machado. Let us add that the German authority credits the United States with three works, "The Jolly Musketiers," by Julian Edwards; "Daphne," by Arthur Bird, and "The Queen of the Ballet," by Gorliff.

THEY have a cat at Wilmington, Del., that would light the heart of old Scarlati. The beast sits on the stool and claws the keys like an artist. She is getting her voice posed, and perhaps later we may attend a song recital of Mlle. Cat!

THE DAMROSCH PROFILE.

WE read in the Boston *Advertiser* that Walter Damrosch's chief charm is his profile. His chin is lovingly dwelt upon by ardent women reporters, yet his chin may keep him from securing the much coveted position of conductor of that \$100,000 Philadelphia symphony orchestra. The fight is still being waged, and the Damrosch faction in the Quaker City is talking, talking and "chinning." The latest advocate is Constantin von Sternberg, late of Atlanta, Ga. Mr. Von Sternberg in a long and possibly unsolicited letter to the Philadelphia *Times* espouses the cause of Damrosch, and that in itself must have caused Mr. Damrosch to shudder. We had some notion of Walter's ultimate success; now we have none. The principal reason that Mr. Sternberg (von) gives for the selection of Damrosch is that he is a conductor. Herein we disagree with the worthy pianist and composer. The real reason may be concealed in this paragraph of the Von Sternberg letter:

"My advocating Mr. Damrosch is totally impersonal. Our personal associations have never gone beyond mere mutual courtesy, based, I suppose, upon mutual personal and musical esteem."

The "mutual" does the business for Mr. Von Sternberg.

But is Philadelphia not to be represented? Where is Charles M. Schmitz, who directs the Philharmonic Orchestra, and who has worked so many years for the cause? Where is William Stoll, the conductor of the Germania Orchestra? Where is W. W. Gilchrist? Where Henry G. Thunder? Why should Mr. Damrosch be taken after he has not proved his claim as a successful conductor in New York. And the New York Symphony Orchestra? What artistic existence has it now? Where is the real New York Symphony Orchestra? Why should not competent Philadelphia musicians be given a chance in their native city? We pause for a reply that may never come.

THE HYMNAL ROW.

CASUAL reference to the back files of THE MUSICAL COURIER will recall our numerous battles with the bad, abominable and "rotten" music in many hymnals in use in various churches. The Moody and Sankey rubbish is not fit for criticism. It degrades the service of God below the taste of the gutter snipes. Horatio W. Parker, Professor of Music at Yale, recently lectured on "Hymns and Tunes," and raised a row all over the country. He merely told the truth in an uncompromising manner, and THE MUSICAL COURIER is with him heart and soul in his crusade against bad church music. He severely condemned the music of the Episcopal Church, and when interviewed by a *Herald* reporter said:

"I made a plea for higher standards of artistic morality in that part of church music which is primarily for the people—the hymns and the tunes. I did not say, nor do I think, that a large part or any part of the books is unfit to use, but that some tunes in our hymnals are quite unsuitable for use in a solemn religious ceremony."

"This I pointed out and illustrated in the hope of encouraging a desire and demand for better things in our next hymnal. I compared some new tunes with some old ones. The new ones showed signs of hard usage, but the old were as fresh as ever. Some of the clergy say that ours is the best book of the kind in the world. If so, that is merely an argument against using other books, and no excuse for neglecting the weak points which may still be improved in our own. Those things which seriously offend serious musicians can never be a source of strength to the Church. Musicians are thankful enough for sympathetic, intelligent interest on the part of the clergy in those matters which are doubtful. They ask only that what is good be given the preference over that which is merely popular. I made some comparisons in my paper to illustrate my points, and I did say that the good tunes were usually made in Germany and that the bad ones were usually made at home."

Dr. Darlington's new hymnal is the butt of Professor Parker's argument against frivolous church

music. The majority of good musicians are on his side, and while there is a howl raised by interested parties, the force of the attack is bound to work a revolution. We sincerely hope so.

A GAIN the *Herald* digs up the story of Jean de Reszké's retirement from the operatic stage. According to Col. Henry Mapleson, of Paris, the great tenor will after this season devote all his energy to teaching in his Paris conservatory. M. de Reszké will retire when he is "good and ready," not before.

SANDOW, in a recent exhibition at Liverpool, slipped, and the piano and pianist he was supporting had a bad fall. We regret not to be able to give their names. Sandow escaped, but the piano was smashed, and the pianist went to bed for rest and repairs. Sandow is now a piano virtuoso. He has smashed his instrument.

THIS is from last Sunday's *Times*:

"Music appears to be poorly supported in Baltimore. Harold Randolph, the head of the Peabody Institute, writes to a local paper a letter in which he says:

"Throughout Germany Willy Burmester, who played at the last concert here, is considered as strong a drawing card as Sauer. It is doubtful if he attracted fifty people here who would not otherwise have heard the concert. How many persons in Baltimore know anything of Lady Hallé, who is to play next time? And yet she was the first of the great women violinists, is yet considered the best of them all, and is one of the most popular artists in England. One becomes inclined to suspect that 'great star' means an opera singer only (always excepting Sauer!). And yet the last time the Metropolitan Opera Company came here it produced 'Aida' with Nordica, Brema (who is in some respects the more interesting artist of the two), a fine tenor and baritone, and Plançon, gorgeous costumes, magnificent scenery, good chorus and fine orchestra. There were certainly not 200 people in the house, all told. Will 'Music Lover' expound to me the 'moral' of this? To speak of Baltimore as 'music starved' is misleading. Baltimore gets just as much music as it wants."

We have been "pitching into" Baltimore for fifteen years and more. We are glad others are taking up the fight.

Mina Schilling.

Mina Schilling is doing excellent work this season. Her recent engagement with the Holyoke Oratorio Society received much favorable comment from the local papers, a few paragraphs of which we append:

As a soprano Mina Schilling made a good impression. Her voice is of excellent quality and flexible.—Springfield Globe-Democrat.

Mrs. Mina Schilling, the soprano, is an artist of high order; her voice is one of great brilliancy, and is exceedingly effective.

Heinrich Meyn.

Heinrich Meyn, who is under the management of Townsend H. Fellows, sang with great success at the Mendelssohn smoker recently, with the Halevy Society on Sunday evening, singing on this occasion the "Prometheus" of Branbach. He sang at the Plainfield on the 27th, given by Miss Von Beckerel at her home, and will sing at Gerit Smith's organ recital February 13. His recent work with the Holyoke Oratorio Society has received pleasant recognition from the local papers as given below:

Heinrich Meyn, the bass soloist, ranks well with any artist of his kind that has ever appeared in Holyoke. His voice is rich and harmonious, and he possesses a good style.—Springfield Globe-Democrat.

Mr. Meyn is a reliable and well trained oratorio singer, and interpreted his arias in a musicianly manner.—Springfield Daily Republican.

Not too much praise can be accorded the quartet or soloists, consisting of Mina Schilling, soprano; Mrs. Marshall Pease, contralto; Willis E. Bacheller, tenor, and Heinrich Meyn, bass. Heinrich Meyn is still the same in work and appearance that he was some years ago when he was a musical star of the first magnitude in Baltimore. The most difficult portion of the bass part, the celebrated "He Will Shake," was in itself a conclusive evidence of Mr. Meyn's superb art.—Springfield Union.



THAT TRILOGY.

All life is dank and out of joint,
I neither sleep nor eat;
Though pepsined to the utmost point,
Dyspepsia reigns complete.
I'm tonicked, dosed with iron, steel,
At least twelve times a day,
And yet diurnally I feel
Myself dissolve away.

At eight we formerly would dine,
And then thereafter start
To listen to the strains divine
Of Gounod or Mozart—
Digestively in luscious state,
In most complacent mood,
Since anyone who dines at eight
Assimilates his food.

But now, as true as I'm alive,
No stated time they fix;
We sometimes dine at half-past five,
Sometimes at four or six.
Oh, curses on this Bayreuth craze,
Small joy therefrom is gleaned;
My wife in these perverted days
Has turned a Wagner fiend!

Soon may these up-to-datish plans
Forevermore be cursed;
Let chorus with tomato cans
Upon their heads reversed,
With Wotans, Loges, howl their woes,
And Valkyr's called divine,
Go bellow forth their hei-ja-hos
Unto their native Rhine.

—The Verdian, in Town Topics.

MORIZ ROSENTHAL, after a tumultuously successful *tournee* in the far West, returned to New York and played at Carnegie Hall last Thursday evening. There was a crowded house to greet him, and I confess I never heard him play better. The program was various. It opened with Liszt's piano paraphrase, or transcription, of Bach's familiar A minor organ prelude and fugue. It was played in the "big" style to which we are accustomed from this most musical virtuoso, and if there was brawn there was also brain. I need hardly emphasize my belief in Rosenthal as a master of the "grand manner." I do not mean the dramatic that so often degenerates into mere theatricalism, nor yet the purely intellectual interpretation of piano music, but a third category, which includes strong mentality, bold, passionate strokes and a brilliant and authoritative style. Poetry, sensuousness of touch and tenderness may all be absent in this "grand manner"—which Liszt had and Thalberg did not. Rosenthal's peculiar temperament, a temperament that is sometimes hard, but never lean, in its expression of musical truths, readily lends itself to the exposition of the grandiloquent, the magnificently sonorous, nobility in decoration, and all that is lofty and sublimated in pure thought. But he misses, or rather, neglects, the softer, serener side of art. There is no twilight in his playing. Yet he controls every nuance of the piano-palette. He is disinclined to mix his colors, to "smudge," to seek for impressionistic effects, and above all to let the mother-side of him have its say. He sometimes has his moments of intimacy, of tenderness, when his tone-color is ethereal. This is when he plays the Chopin E minor Concerto, but, heavens, how he can pitch the paint pot at the canvas in such chromo-music as the Hexameron of Chopin-Liszt-Thalberg-Herz-Czerny-Pixis & Co! A regular syndicate!

That this artist can be *naïve* was demonstrated by his playing of Couperin's "La Tendre ou la Fleurie Nanette." His performance of the Scarlatti Sonata—Tausig's favorite—fringed upon the miraculous. There were many good things in the B minor Sonata

of Chopin. In the first allegro—really *maestoso*—the second theme in D was given its nocturne character, being taken at a much slower *tempo* than is customary. I noticed this peculiarity when Rosenthal played the E minor Concerto by the same master. The song themes were marked in speed-difference from the other themes. Few pianists indulge in such *ritardandos*. The Scherzo of the Sonata was a joyful grazing of the rim of the impossible. The *larghetto* was sung with admirable euphony, and the *presto*—a whirlwind. In addition there were played Schumann's "Schlummerlied" in E flat, Schubert's B minor Menuetto, two preludes of Chopin—I liked best the one in F—the Liszt version of the Chopin "Chant Polonais," the one Sembrich sings; a Romanze and Papillons, by Rosenthal, and the wonderful Paganini variations of Johann Brahms. These last were a judicious compilation from both books. That they were transcendently played the audience bore enthusiastic witness to. It was piano virtuosity raised to the last power. After recalls, Rosenthal gave us his diabolically clever contrapuntal amalgamation of Strauss, literally "Nouvelles Soirées de Vienne."

* * *

The maker of a great style, a lyric poet, who selected as an instrument the "other harmony of prose," a master of characterization and the creator of several imperishable volumes, Gustave Flaubert at the close of his century is a more formidable figure than ever. Never was the life of a genius so barren of content—never had there seemingly been such a waste of force. In forty years only four completed books, three tales and an unfinished volume; a sort of satyricon and a lexicon of stupidity—what else is "Bouvard et Pécuchet?" The outlay of power was just short of the phenomenal, and this Colossus of Croisset—one falls into superlatives when dealing with him—this man tormented by an ideal of style, a man who formed a whole generation of writers, is only now coming into his kingdom. In his correspondence the most facile, the most impersonal, the least impassable of artists: in his work he is most concentrated, objective and reticent. There never has been in French prose such a densely spun style, the web fairly glistening with the idea. But of opacity there is none. Like one of those marvelous tapestries woven in the hidden East, the clear woof of Flaubert's *motif* is never obscured or tangled. George Moore declares "L'Education Sentimentale" as great a work as "Tristan und Isolde." It is the polyphony, the magical crossings, recrossings, the interweaving of the subject and the long, elliptical, thematic loops made with such consummate ease that command admiration. Flaubert was above all a musician, a musical poet. The ear was his final court of appeal, and to make sonorous cadences in a language that lacks essential richness—it is without the great diatonic undertow of the Anglo-Saxon—was short of the miraculous. Until Chateaubriand and Victor Hugo's time the French tongue was rather a formal pattern than a plastic, liquid collocation of sounds. They blazed the path of Flaubert, and he, with almost Spartan restraint and logical mind, made the language richer, still more flexible, more musical, more polished and precise. The word and the idea were indissolubly associated, a perfect welding of matter and manner. Omnipresent with him was the musician's idea of composing a masterpiece that would float by sheer style, a masterpiece unhampered by an idea. The lyric ecstasy of his written speech o'ermastered him. He was a poet as was De Quincy, as was Pater, as was Poe. It was the modulation of his style to his themes that caused him inconceivable agony. Where a man of equal gifts, but of less exacting conscience, would have calmly written and at length, letting style go free in his pursuit of theme, Flaubert sought to overcome the antinomianism of his material. He wrote "La Tentation de Saint Antoine," and its pages sing with golden throats; but transpose this style to the lower

key of "L'Education Sentimentale," and we find the artist maddened by the incongruity of surface and subject! In "Madame Bovary," with its symphonic descriptions, Flaubert's style was happily mated, while in the three tales he is absolutely flawless. Then came "Bouvard et Pécuchet," and here his most ardent lover feels the sag of the superb stylistic curve. The book is a mound of pitiless irony, yet but a mound, not a living organism. Despite its epical breadth, there is something inhuman, too, in the Homeric harmonies of "Salammbô."

With the young wind of the twentieth century blowing backward in our face it is hardly necessary to pose Flaubert academically. His greatness consists in his not being speared by any literary camp. The romanticists claimed him. They were right. The realists declared that he was their leader, and the extreme naturalists, the men of manure and mediocrity, cried up to him, "O Master!" They were all wise. Something of the idealist, of the realist, is in Flaubert, but he was never the doctrinaire. Temperamentally he was a poet. Masked epilepsy made him a pessimist. In a less cramped *milieu* he might have accomplished more, but he would have lost as a writer! It was his fanatical worship of form that ranks him as the greatest artist in fiction the world has ever had. Without Balzac's invention, without Turgenev's tenderness, without Tolstoi's broad humanity, he nevertheless outstrips them all as an artist. It is his music that will live when his themes are rusty with the years; it is his glorious vision of the possibilities of formal beauty that has made his work classical. You may detect the heart beat in Flaubert if your ear is finely attuned to his harmonies. A despoiler of the facile triumph, of the appeal sentimental, he reminds one more of Brahms than Wagner, a Brahms informed by a passion for rhetoric. There are pages of Flaubert that you linger over for the melody, for the evocation of dim landscapes, for the burning hush of noon. In the presence of passion he showed his ancestry. He became the surgeon, not the sympathetic nurse, as is the case with most of his contemporaries. He studied the amorous malady with great, cold eyes. His passions were all intellectual. He had no patience with conventional sentimentality. And how clearly he saw through the hypocrisy of patriotism, the false mouthing of politicians! A small literature has been modeled after his portrait of the discontented demagogues in "L'Education Sentimentale." The grim humor of that famous meeting of the "Club of Intellect" set Turgenev off into huge peals of laughter. It is incredibly lifelike. A student of detail, Flaubert gave the imaginative lift to all he wrote. His was a winged realism, and in "Madame Bovary" we are continually confronted with evidences of his idealistic power. Content to create a small gallery of portraits, he wreaked himself in giving them adequate expression, in investing them with vitality, characteristic coloring, with everything but charm. Flaubert has not the sympathetic charm of his brother-at-arms, Ivan Turgenev. In private life a man of extraordinary magnetism, his bonze-like suppression of personal traits in his books tells us of his martyrdom to a lofty theory of style. He sacrificed his life to art, and an unheeding, ungrateful generation first persecuted and then passed him by. It is the very tragedy of literature that a man of robust individuality, handsome, flattered and wealthy, should retire for life to a room overlooking the Seine, near Rouen, and there wrestle with the seven devils of rhetoric. He subdued, made them bond-slaves, but wore himself out in the struggle. He tried to extort from his instrument music that was not in it. What he might have done with the organ-toned English language after so triumphantly mastering the *technic* of the French keyboard—a genuine piano keyboard—we may imagine. His name is one of the glories of French literature, and in these times of scamped workmanship, when the cap and bells of cheap historical romance or the evil smelling weed of the dialect novel are choking fiction, the

figure of the great Frenchman is at once a refuge and an evocation.

Breitkopf & Härtel publish Otto Floersheim's "Ten Preludes for Piano." Ten unpretentious little poems, the first chord, progressed in the first prelude, sings out "Otto Floersheim." Here are raffinistic harmonies for you, subtle and slightly morbid. The opening number is *Penseroso* indeed. It is in the keys of F sharp minor-major. The second, in A, with a rather perverted accentuation, is very interesting. No. 3 has much of the naïveté of Mr. Floersheim. It is well made and poetic in content. No. 4, more rapid in gait, is unaffected and sweet. I like No. 5 the best. It is a gem. The G minor and B flat scales are experimented with, and while the melodic idea is tenuous, the harmonies are ingeniously varied. There is life, even excitement, in the sixth prelude. It is a thumb melody—the composer doesn't bother much with modern technical figures—and is a good piano piece. No. 7 does not appeal as much as the others to me. The eighth might be the sketch of an orchestral scherzo. It is not easy, nor is it "pianistic." Nos. 9 and 10 are of interest, especially the latter. It is very broad and sonorous. These preludes are dedicated to Prof. Franz Rummel. Mr. Floersheim has evidently not been wasting his time in Berlin.

Scribner's for February contains some very interesting letters of Robert Louis Stevenson, edited by Sidney Colvin. I make several extracts, chiefly musical. Here is one:

"I have tried to write some verses; but I find I have nothing to say that has not been already perfectly said and perfectly sung in 'Adelaide.' I have so perfect an idea out of that song! The great Alps, the wonder in the starlight—the river, strong from the hills, and turbulent, and loudly audible at night—the country, a scented Frühlingsgarten of orchards and deep woods where the nightingales harbor—a sort of German flavor over all—and this love-drunken man, wandering on by sleeping village and silent town, pours out of his full heart, 'Einst, O Wunder, einst,' &c. I wonder if I am wrong about this being the most beautiful and perfect thing in the world—the only marriage of really accordant words and music—both drunk with the same poignant, unutterable sentiment."

Here is another about Charles Hallé:

"I was at a grand concert to-day (it is our musical festival), and I was very happy. Only I had a bad seat, just above three trumpets, the cymbals, and a side drum; so you may imagine what I made out of the overture to 'Rienzi.' In one way the place was interesting. I could see Hallé's face as he conducted, and knew when he was pleased and when he was angry. I was glad to see how excited he was. He played the piano in a concerto of Beethoven's; and while he was waiting to strike in, I saw him tearing his fingers off—you know what I mean—with eagerness and excitement. Good-night."

Stevenson was a Flaubert-ist. Read this bit about the grand old man of Croisset. I fancy that "L'Educatrice Sentimentale," that study of things futile and inutile, would not have appealed to the essen-

tially romantic brain of Stevenson. But the "Temptation" was altogether another thing: "O—and I read over again for this purpose Flaubert's 'Tentation de St. Antoine'; it struck me a good deal at first, but this second time it fetched me immensely; I am but just done with it, so you will know the large proportion of salt to take with my present statement that it's the finest thing I ever read! Of course, it isn't that, it's full of *longueurs*, and is not quite "redd up," as we say in Scotland, not quite articulate; but there are splendid things in it."

In the same magazine W. C. Brownell has a study of William Makepeace Thackeray, the sanest, most luminous and least rhapsodical I ever read. It was W. D. Howells, who has been unjustly accused of belittling Thackeray when he pointed out what were to him flaws in the great novelist's artistry. Mr. Brownell—who is the only American critic of note in sympathy with the tremendous genius of Rodin—makes out of the very faults with which Thackeray is accused his strongest claims to originality. Without them he would not be Thackeray, the most subjective, the most lovable of great literary artists. I commend the Brownell study to you, especially the part that dwells upon style.

At last the key has been discovered to that most Wagnerian of poems, Lewis Carroll's "Jabberwocky." Carroll was an unconscious symbolist, a symbolist that would have delighted the heart of Arthur Rimbaud. *Literature* last week quotes from the London *Strand Magazine* Stuart Collingwood's brilliant exegesis of the Carroll heroic epic. You may remember that the opening lines of this immortal masterpiece run thus:

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogroves
And the mome raths outgrabe—

Mr. Collingwood quotes a short glossary found among the author's boyhood papers, as follows:

BRYLLYG (derived from the verb to BRYL or BROIL), "the time of broiling dinner, i. e., the close of the afternoon."
SLYTHY (compounded of SLIMY and LITHE), "smooth and active."
TOVE, a species of Badger. They had smooth, white hair, long hind legs, and short horns like a stag; lived chiefly on cheese.
GYRE, verb (derived from GYAOUR or GIAOUR, "a dog"), "to scratch like a dog."
GYMBLE (whence GIMBLET), "to screw out holes in anything."
WABE (derived from the verb to SWAB or SOAK), "the side of a hill" (from its being soaked by the rain).
MIMSY (whence MIMSERABLE and MISERABLE), "unhappy."
BOROGROVE, an extinct kind of parrot. They had no wings, beaks turned up, and made their nests under sundials; lived on veal.
MOME (hence SOLEMOME, SOLEMONE and SOLEMN), "grave."
RATH, a species of land turtle. Head erect; mouth like a shark; the forelegs curved out so that the animal walked on his knees; smooth, green body; lived on swallows and oysters.
OUTGRABE, past tense of the verb to OUTGRIBE (it is connected with the old verb to GRIKE or SHRIKE, from which are derived "shriek" and "creak"), "squeaked."

"Hence," says Mr. Collingwood, "the literal English of the passage is, 'It was evening, and the smooth, active badgers were scratching and bor-

ing holes in the hillside; all unhappy were the parrots; and the green turtles squeaked out.'"

Oh, for some latter-day Wagner to wed the above to undying music!

While I am quoting, let me give you a specimen of the picturesque in prose. It is by Arthur Symonds:

"Under a stormy sky, the river-bed has a wild and savage aspect, its brown sand reddening under the dark clouds, droves of black cattle roaming over it, the wind stirring in the leaves of the trees; and one night I saw across it one of the most original sunsets I had ever seen—a sunset in brown. Standing on the bridge next beyond the Moorish 'Bridge of the Law,' and looking toward the Gate of Serranos, with its fourteenth century battlements, every line distinct against a rim of pale green sky, I saw the clouds heaped above them in great loose masses of brown, nothing but shades of brown, and every shade of brown. It was as if the light smoldered, as if an inner flame scorched the white clouds, as flame scorches paper, until it shrivels into an angry, cracking brown. Under these loose masses of brown cloud, the battlemented gate, the tall houses, a square and narrow tower which rose beyond them, darkened to exactly the same color in shadow; and all but the upper part vanished away into complete darkness, which extended outward over the trees on the quay, and over a part of the dry river bed, coming suddenly to an end just before the water began. The thin stream was colored a deep purple, where the reflection of the clouds fell right upon it; and higher up, where a foot-bridge crossed the river, reversed shadows walked in greenish water, step for step with the passers on the bridge. It was long before the light faded out of the clouds, which sank to a paier and paier yellow; and I stood there thrilled with admiration of those violent and daring harmonies, which seemed to carry Nature beyond her usual scheme of color, in what I could not help almost hearing as the surge of a wagnerian orchestra."

Two Corradi Pupils.

Two of Mlle. Corradi's pupils, sopranos with fine voices, have chosen positions in Brooklyn. Miss Lillian H. Story is soprano soloist at St. James' Episcopal Church, on Lafayette Avenue, and Miss Fredwen at Dr. Meredith's Congregational Church, on Tompkins Avenue.

The Orpheus Society, of Woodbridge.

The Orpheus Society, of Woodbridge, N. J., gave its first concert of the season Tuesday evening. The society numbers thirty-five active members, and rehearsals are held at the residence of F. F. Anness. It has been a success from the start socially, as well as musically, this being the third season of the society. In addition to a miscellaneous program, the club gave the "Forty-second Psalm" of Mendelssohn, and "Fair Ellen," by Max Bruch. The soloists were Mrs. Charles Herbert Clarke, soprano; Harper Smyth, baritone, and the Mendelssohn Quartet Club. Mrs. Clarke is a great favorite with the Jersey public, and did fine work in the "Psalm" and "Fair Ellen." Mr. Smyth, who is a pupil of Mr. Clarke made his début in work of this kind, and made a positive hit in "Fair Ellen" and the Romance from "Faust."

The Mendelssohn Quartet Club fully sustained its reputation. The society is fortunate in having among its members as accompanist Miss Susie H. Dixon and Mrs. Margaret Youngman, organist, who always contribute most valuable assistance. Charles Herbert Clarke, the conductor of the society, was congratulated on its success.

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MUSIC IN THE PUBLIC SCHOOLS.

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THE INTELLIGENT CO-OPERATION OF REGULAR TEACHERS.

WHO does the most of the music teaching in the public schools? Surely not the music supervisor, for, according to the size of territory, his visits are, one, two, or may be six weeks apart. The singing lesson is a part of the daily program, and the executive is the regular teacher. Inasmuch as they are not required to possess the necessary amount of knowledge to teach music, a supervisor is employed to superintend the study. Looked at in a sensible light, with one moment of reflection, will any supervisor ever again make the fatal blunder of attempting to get results except through the regular teacher? It is so easy for us to follow the well-trodden path, no matter how devious its windings, that the majority follow in the wake of those who have gone before.

If, perchance, the supervisor has a definite idea of the principles which he wishes to have taught in each grade, how many of them make it their first and constant duty to make the regular teachers familiar with them? When the supervisor has no definite idea of the principles that he will have apportioned to each grade, may Heaven help the results attained in that city! It is seldom his lack of knowledge of his subject, but utter lack of knowledge of how to apply it; teaching children of the third grade things of no earthly use to them at that age and leaving out other things of the utmost importance. I fancy that I hear someone ask: If we have not several graded public school music systems, and if to use them as their authors direct, will not give the children the notation of music in a natural, progressive form? Well, yes, I suppose they cover the ground in a more or less progressive manner, but how many supervisors, after using the same system year in and year out until familiar with every tune in the whole series of books, can tell without looking in the book just what principles are concealed in each chapter? This arraignment is directed at no one only to those whom it fits. Any keen observer that ever hears the music lessons given in different places must know that the implication of the preceding sentences is a veritable truth in many a place. If one really wishes to investigate the matter (and every earnest supervisor should do so) let them visit gatherings of supervisors (sometimes hard to find), and hear the conversations between various ones, before and after the meetings, and listen to the public discussions.

A supervisor pins his faith to this or that system, makes a fair effort to discover how much of the (how many leaves) the author would give to a certain grade, and then gives them, whether or no. I have heard supervisors' conversations that ran like this: "Do you use — system?" and upon finding that the other one did they compared notes to see how each was getting on. When one said that their fifth grade was singing on such a page, the other would lament that they were not able to bring their children quite up to that grade, for they were ten pages back of that. Would two doctors meet and discuss fever patients, and the one lament that he had not been able to pump as much of some regular fever remedy into his patient as the other had succeeded in doing in a certain number of days? Would it not be just as sensible? One toothache may succumb to a quieting plaster in five minutes, and the next one may not "let up" with a twenty-four hour application of the same remedy. Of course this argument (true, as everyone must admit) comes right back to the absolute necessity of individual teaching and individual effort, just as much as sick

people need individual doctoring and nursing; but leaving that to another time, and assuming that the dose must be prepared in accordance with the general need of the class (no classwork can do more), is it not needful that the supervisor should not confine himself closely to a book, but should use judgment as to what he will prescribe?

Having done all this in the best possible way he will never get a satisfactory result unless he leaves his school in the hands of a trained teacher, just as capable of judging for herself as a trained nurse is capable of judging in the absence of the physician what is best to do with her patient. In a recent case of typhoid fever, of which I knew, the physician's urgent call for a trained nurse was met by the argument that the family could not afford to hire one; when the doctor quickly answered: "Then dispense with my costly services and hire the trained nurse instead." Since school boards cannot afford to hire as many expert musicians as they have teachers, they do hire one expert, and he shoots fearfully wide of the mark if he does not proceed at once to make an expert of every teacher who comes under his jurisdiction. He may not have time, nor the teacher either, to cover the whole realm of music, but she can get a thorough knowledge of the work that is required of her grade, and in time she becomes an expert teacher of music in that particular grade. We all know how the teaching force of a town is changing every year, making it necessary for supervisors to be forever training teachers, but if everyone was doing his full duty in this line it would not be necessary to have as much of this work as is now a necessity. When a new teacher comes to my schools, the first question is: "Where have you taught," and when answered that they have taught in this or that city, but for many a sad experience I would expect that they knew the rudiments of music as well as they knew the rudiments of arithmetic or grammar.

Alas, how often have I said to such teachers: "Use the blackboard in illustration of this principle which you are to teach this week," and have seen the look of utter dismay as they gasped: "Mercy, do you expect me to write music for the children?" Would this same teacher give the same despairing cry if directed by the superintendent to write sentences on the blackboard illustrative of the past tense of some verb which came up in a lesson? Now, some one wisely says: "Yes, but this work should all be done at the normal schools." Quite right, and when will they do it? When the music supervisors join hands and make a demand that can be heard from Maine to California. I am not ready to assert that no normal school requires that each graduate shall be thoroughly conversant with the rudiments of music, and on broad, general principles about how much and what portion should be given to each grade, but I do frankly confess that I have no remembrance of ever having one who knew anywhere near what she ought to know, and almost without exception they are utterly lacking in knowledge of the subject.

I could cite scores of cases. One principal of a large school told me that he took the full course in music at such a school and stood above 90 per cent. in his examination, and to use his own words: "It would have been nearer the truth to have marked me 90 per cent. minus." Until the time that teachers come into the schoolroom with a fair ability to handle singing lessons, the supervisors must supply that lack or get little of what belongs to the study of music.

Knowing how easy it is to say "don't" and how much harder it is to tell how and what to "do," I will point out some of the things that seem to be very necessary, hoping that some others will take up this discussion, giving us the advantage of their experiences.

Naturally, the singing lesson, as given by the supervisor, is primarily for the benefit of the regular teacher, serving as an object lesson. When the regular teacher spends one instant of the singing lesson, as given by the supervisor, in anything but the most profound attention to said lesson it is high time to make it plain to her that she turns the

dish upside down while you try to fill it. Yet I have seen teachers take the whole time of the lesson of the supervisor to correct examination papers, make up records, or something of the sort. I'll admit that the same teacher never did that twice in some schools of which I know. After the lesson has been given to the children, it is necessary to give its principles to the teacher.

If those principles are on a printed page of some system they should not be left for the teacher to imbibe in much the same manner that pussy takes her dose of medicine, concealed in a dish of milk, for the teacher is quite as likely to ignorantly leave them out of the question as tabby is to leave the milk and go hunt for something more palatable. The teacher should be as competent to write a four or eight measure exercise containing the particular difficulty of the book lesson as she is to write a sentence of the English language containing the difficulties of the reading lesson. She should be able to make this melodious and have it conform to basal principles of harmony. Moreover, one of the greatest curses of teaching children to learn to read music comes from the fact that the printed page is learned by the time it has been sung through three times and becomes utterly valueless as an illustration from which to teach the class.

Of all the thousand and one things in connection with school music that cry out for reform, perhaps this is the greatest evil. Again I say, after a song has been sung three times through, its rhythm and melody has been memorized, and the child can (usually does) shut his eyes, look out the window, gaze at the clock (I don't blame him) or do anything but look at the printed page. Teachers' meetings should be held. Not all the time and not too long at one time, but often enough to bring the essential points that every teacher should understand. After a few months of teaching for the teacher, she should be ready to give the lesson which she has drilled all the week, and do this in the presence of the supervisor. I see the uplifted hands and hear the wail of some regular teachers as they read this and I feel sorry for them. Listen, would you expect to lay down all work when the superintendent of schools crossed the threshold of your room, or have a fit if required to teach before him? If the teaching of the regular instructor is good she has no occasion to fear; if it is bad the supervisor probably will detect the cause and will be only too glad to show how it ought to be done.

No one living would have so much honest sympathy for the faults of the regular teacher as the supervisor, and if he is frank to the point of confession, he may tell you that the very thing which he finds you doing in a wrong way he formerly corrected in his own work. If the teacher tries to cloak her weak spots in the teaching of the music lesson she makes a lamentable error, and when she hesitates to give the lesson in his presence she exhibits her weak character.

The supervisor not only discovers how much or little the teacher knows of her subject, but he gets at her manner of teaching, thus enabling him to correct faults.

When the regular teachers have discovered that the music supervisor is capable and anxious to fit them for the music work, the bond of sympathy and confidence strengthens and the results are to be seen in more intelligent work.

The criticism, suggestions or instruction of the supervisor to the regular teacher should never be given before the class. It is unnecessary to take the teachers into hallways or recitation rooms to avoid oral instruction before the class; this should all be done in writing, and the regular teacher should employ the same means of reporting the progress of the work during the absence of the supervisor. It is passing strange that so many supervisors will continue to attempt this work before classes and then wonder that the regular teachers do not enjoy their visits. Children are quick to see that the regular teacher is not competent to teach the lesson and they lose faith in the very one in whom they should have unbounded confidence.

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Freaks have found their way into the teachers' profession, but as a rule teachers have sense enough to appreciate honest effort on the part of specialists and will respond with equally honest effort.

Thus far the subject of methods has been studiously avoided in these papers, for the reason that conditions precede them in importance. The field of school music is of vast importance, and much remains to be universally understood and its necessity appreciated before public school music will take its rightful place in the school curriculum.

THE IDEAL CHILD TONE.

What is the ideal tone for the children in our schools, and how is this tone to be gained?

It seems to me these are questions of sufficient importance to engage the attention of all music supervisors who have convictions upon the subject and who are willing to ventilate those convictions. My own poor views upon the subject will be given in this and a later article.

It has been my privilege to visit schools, in the interest of music, from Maine to the Mississippi, and I have to say that, in very few of the schools thus visited have I heard a desirable quality of tone. These visits were made more than a decade ago, and I have no doubt that in many of those schools conditions in this line have improved, for if they have not the very stones would, ere this, have cried out against them. But this undesirable, aye, dangerous, quality of tone has not yet, by any means, entirely disappeared from the schools, even of cultured New England and New York.

In fact, I may safely say that the era of sweet and beautiful—and consequently artistic—tone in our schools has just begun to dawn. I make this statement with due mental reservation toward those—in the small minority—who have ever been noted for the pure tone of the children in their schools; but little mercy would I show toward those who would have their children "Whoop it up!" "Raise the roof!" "Make the rafters vibrate!" &c., and do this under the plea that they like to have their children "sing with spirit!" If this is singing with spirit I would reverently suggest that they try a little of "the understanding also."

Oh, you teachers, to whom has been intrusted the care and culture of these sweet child voices, have you ever taken one of these little ones and asked him or her to sing alone for you? If so, what did you find? A little, sweet, mellow tone, at first scarcely loud enough to be heard across the schoolroom? Was not this at once a revelation and a rebuke to you? And did you not resolve, then and there, never again to thoughtlessly destroy tender buds in your eagerness to pick them open and make them full-blown flowers before they had gained sufficient maturity for this unfolding?

Perhaps, instead of the one possessing the sweet little tone, you may have accidentally chosen the child illustrating a very different condition of things (there is generally one such in every school). This is the precocious little girl who sings solos in the Sabbath school and who is frequently called in from her play to sing for Mrs. (or Miss or Mr.) So-and-so, who has just called, one which occasion the mother says: "Now, Maudie, sing right up loud!" and the little thing tries to obey. She dashes off one of the popular songs—a sickly sentimental love song, perhaps, and kisses her hands to "the galleries" (you being "the galleries"), in conclusion, in real comic opera style.

As this article is not intended to indicate the kind of songs children should sing, I will say nothing of this; but, as this little girl sings for you, I would call your attention to the tremble in her voice, especially as she, at your suggestion, tries to soften her tone. Her ignorant mother (ignorant as to the proper treatment of a child voice) is proud of this tremble and probably would say, "Do you notice the little tremolo Maudie has in her voice? I think it sounds quite operatic, don't you?" The former condition—the sweet little tone—shows what light, tender voices we have to deal with, and consequently the importance of cultivating a light, gentle tone in the first year of school singing; but the latter condition requires heroic treatment at our hands. The strained condition of the

voice, causing the tremble, is itself caused, principally, by the wrong placing of the tone as to register, and the cause of this wrong placing is the effort to sing too loudly. This "singing too loudly" is the colossal error of the times, not only with children but with adults also. The exceeding of the register limits upward is as though the violinist by means of some mechanism could and should tighten his strings to produce the higher notes, instead of, as at present, shortening them, by stopping them with the finger ends. The violin in the hands of the artist illustrates the process of tone production of the human voice—and we must remember that our children are human beings.

The artistic, high tone is produced properly only by the shortening—"stopping"—of the strings (vocal bands), and the tone is necessarily smaller and lighter than the low tone, precisely as the violin shows.

I am not simply theorizing, but am writing of what I have proven to be true, in confirmation of the old masters, and what can be proven by anyone who will carefully and prayerfully use a little research and a good deal of common sense. As no one should ever expose an error unless he is willing to help destroy that error, I shall endeavor to show in my next article how these errors in school music teaching may be met and mastered.

T. L. ROBERTS,

Supervisor of Music in Public Schools, Utica, N. Y.

PUBLIC SCHOOL MUSIC DEPARTMENT.

Let all correspondence on the subject of public school music be sent direct to Sterrie A. Weaver, Westfield, Mass., thus saving time that it takes to reship through the New York office. Again, in answer to inquiry of the past week, let it be understood that the department is run in the interests of public school music, and no one in the country, be they supervisors of music, school superintendents, or regular teachers, are debarred from its columns. It is only asked that the subject which moves the writer may be one of vital importance to the interests of public school music, and each writer will speak plainly and to the point. Unless the results of this department work many a change for the better in the music of our schools, we labor in vain.

F. G. Handel, of Orange, N. J., gives voice to a protest (which will appear next week) that someone (perhaps from New York) should have dared to assail the music of public schools and called it a fad. That all except the three Rs are called fads by some people is well known, and that music must take its turn as target for their shots is to be expected; at the same time it behooves the profession to make the music of the schools so vital that the word "fad" will not be discernible to these sharpshooters.

Louis C. Elson, the well-known lecturer upon musical subjects, is about to be engaged for an evening at each of the following places: Amherst, Mass.; Westfield, Mass., and Torrington, Conn. This is done by the school music

supervisor solely for the benefit of the pupils of the high schools. Many supervisors are working in the same lines, and we only urge upon all the necessity of awaking to the needs of young people in smaller places. The Springfield High School has a course of first-class entertainments, and the Holyoke High School is doing the same.

Rosenthal Tour.

THE first series of Rosenthal concerts, which were contracted for by Henry Wolfsohn, will come to an end February 11. Both artistically and financially the concerts proved successful. Mr. Wolfsohn has made a supplementary contract with Rosenthal for sixty more concerts, from February 11 to May 20. From February 14 to 27 Rosenthal will make a Southern tour, for which large guarantees have been secured by his manager, and from April 24 to the end of the tour Rosenthal has been engaged for twenty concerts in California and the Pacific Slope. The bulk of the concerts were given in the large cities, both East and West, and in most cities return engagements have been arranged. Rosenthal will be heard in New York again in two Sunday concerts at the Metropolitan Opera House, April 2 and 9, up to which time his route is as follows:

Feb. 1—St. Louis.	Feb. 28—Philadelphia.
" 2—Chicago.	Mar. 2—Troy.
" 3—Milwaukee.	" 3—Ithaca.
" 4—Chicago.	" 6—Syracuse.
" 6—St. Paul.	" 7—Utica.
" 8—Minneapolis.	" 9—Cleveland.
" 11—Pittsburg.	" 10—Toledo.
" 14—Knoxville.	" 11—Buffalo (return engagement.)
" 15—Atlanta.	" 14—Detroit (return engagement.)
" 16—Mobile.	" 16—Toronto.
" 17—New Orleans.	" 18—Boston.
" 18—Memphis.	" 20—Montreal.
" 20—Jacksonville.	" 21—Ottawa.
" 21—Savannah.	" 22—Montreal.
" 23—Atlanta (return engagement.)	" 23—Portland.
" 24—Charleston.	" 25—Boston.
" 25—Richmond.	" 27—Yonkers.
" 27—Washington.	

Rosenthal will rest during Holy Week from March 28 to April 2 (Easter Sunday), when he will appear at the Metropolitan Opera House, and will play the New England cities (Worcester, Hartford, Springfield, Poughkeepsie) week of April 3, returning to New York for the 9th at the Metropolitan Opera House, and then proceed West, taking Minneapolis and St. Paul (return engagements), Omaha, Kansas City and Denver, en route to the Pacific Coast. It is probable that Rosenthal will give one "farewell recital" in New York before he leaves America.

Mme. Helene Maigille.

Mme. Helene Maigille, who has been seriously ill, is now on the road to recovery and will be entirely well in a short while. This is gratifying news for this esteemed teacher's many pupils and admirers. Madame Maigille will resume her teaching in a few days.

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GOODRICH,
Bass.

Miss Bessie Bonsall.

THE CANADIAN CONTRALTO.

MISS BESSIE BONSTALL, the young Canadian contralto, has recently returned to this continent after having made a most successful English tour under the management of N. Vert, of London. On January 24 she made her reappearance in Toronto and scored such a success that she has since had many offers of engagements, and promises to be very busy.

Miss Bonsall's address is 83 Hayden street, Toronto, and she will accept concert and oratorio engagements in Canada and the United States during the present season. The following are a few of her numerous press notices:

Miss Bessie Bonsall, the young contralto, who has attracted so much attention from musicians and suggested many prophecies for her brilliant future, has just been engaged by Ovide Musin, violinist, to accompany him as solo contralto on his concert tour, beginning next October. The remarkable voice, combined with excellent training, of this young artist, will no doubt insure her a prominent success.—New York Herald.

Miss Bessie Bonsall, of Doyle Carte's company, gave a charming rendering of Godard's "Angels Guard Thee," and her rich voice blended admirably with Miss Graves' in the duets by Denza.—London (England) Musical News.

Instead of the indicated number Miss Bonsall followed with Randegger's "Slumber Song." Her rendition of this was beautiful in execution, and proved her complete mastery over her vocal organs. Her enunciation was excellent, her tone perfect, and the feeling she threw into the beautiful selection made it the vocal hit of the evening. As an encore she gave "Two Dreams," by Lewis Browne.—The Rochester Herald.

The surprise and delight of the evening was, however, Miss Bonsall—a young lady whose rich and pure contralto voice has been well described as phenomenal. Though she has been but a short time before the musical world, she has already achieved the conquest of all the great managers and musicians who have heard her sing—and no wonder. Her voice is a glorious one. It thrills and enraptures, holding the listener in spellbound admiration of its full, rich melody until the last note melts away, and is succeeded by plaudits which are the honest expression of keen appreciation. For Miss Bonsall it is safe to predict a great career. Voices like hers have few duplicates in the world. Musin will, in years to come, feel that not the least signal honor of his artistic career has been that of introducing Miss Bessie Bonsall, whose star, now in rapid ascendancy, is destined to set the musical horizon ablaze.—Victoria Daily Colonist.

Reviving the memory of certain of the most conspicuously beautiful voices will scarcely bring forward a more naturally gracious endowment than Miss Bonsall possesses. Range, volume, and, above all, the quality have the finest essentials.—The Wave, San Francisco.

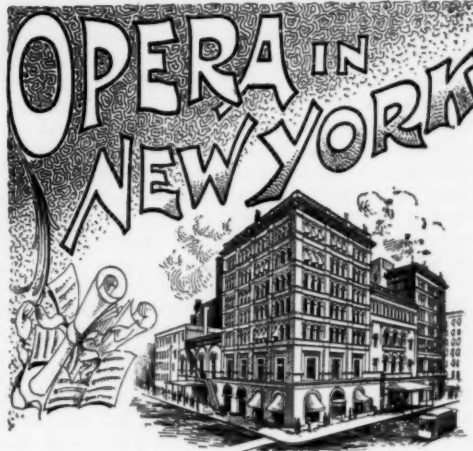
Miss Bessie Bonsall made her first appearance in Montreal, and scored an instant success. She has a rich contralto voice, which is smooth and sympathetic in tone, and she sings with rare intelligence and taste.—Montreal, Que., Witness.

A "velvet voice" is possessed by Miss Bessie Bonsall, a charming young Canadian, who has been living in London for some months. Miss Bonsall sang at the Hotel Cecil for the Canadian dinner on June 29, and Sir Wilfrid Laurier gave her great praise for her rendering of a patriotic Canadian song. To show his appreciation of the young Canadian's beautiful voice, Sir Donald Smith, one of the new peers, asked her to sing at the reception given by him at the Imperial Institute to meet Sir Wilfrid Laurier, when she met with an enthusiastic reception.—London (England) Table Talk.

Miss Bonsall substituted a simple ballad, with an aria from "Hérodiade," by Massenet, which showed her magnificent contralto voice to great advantage. She was compelled to respond, which she did with "Polly Willis" in a charming manner.—The Toronto Empire.

Charlotte Maconda.

Charlotte Maconda has been engaged to sing with the Apollo Club, of Pittsburg, Pa., February 16. She is very busy filling engagements in some of the larger cities.



WEDNESDAY last "Tannhäuser," with Eames, Lehmann, Van Dyck and Van Rooy; Friday, "Das Rheingold," with the usual cast, except that Lehmann sang—at twenty-three years' notice—Fricka. Saturday afternoon, "Lohengrin," with the De Reszkés, Eames, Schumann-Heink; Saturday evening, "Aida," with Ceppi, Nordica, Mantelli and Campanari; Monday, "Faust," with Suzanne Adams, Saleza and Ed. de Reszké, was sung. At the evening concert Suzanne Adams, Leonora Von Stosch, violinist; Schumann-Heink, Plançon and Van Dyck appeared. This evening, "Tristan and Isolde"; Friday, "Götterdämmerung"; Saturday matinée, "Die Walküre"; evening, "Carmen."

Mrs. Minne Hance Owens.

This promising young contralto has just been chosen as the solo contralto of the Brick Church, Fifth avenue and Thirty-seventh street. Gifted with an attractive face, a charming stage presence, an artistic temperament, and a voice of remarkable range, volume, and that extremely rare, 'cello-like quality, which is essentially a distinguishing attribute of the pure contralto, Mrs. Owens is destined to take a leading position among American singers. A native of California, Mrs. Owens has been studying the past two seasons here in New York with the eminent voice specialist Walter John Hall.

A String of Engagements.

Townsend H. Fellows has been placing a number of people under his management in concerts the past week. He placed Charles Russell, the 'cellist, with the Amphion Male Chorus at a concert in Newark last week; Miss Rebecca Wilder Holmes with the College Women's Club, at Sherry's, Monday night; Miss Jeanie Benson, violinist, and Wm. R. Squiers at the informal affair given in Carnegie Hall by the Music Teachers' Association, Tuesday night; Willis E. Bacheller with Arthur Woodruff at the concert to be given in Englewood, on February 7; Miss Rebecca Wilder Holmes, the violinist, at the song recital given by A. Y. Cornell in Tremont, on February 16; Paul Dufault at a concert to be given by the Orpheus Club, on February 21, in Amsterdam, N. Y.; Mrs. Henrietta Taber at an affair to be given by the Y. M. C. A. in Albany, on the 24th; Mrs. Viola Pratt Gillet and Heinrich Meyn in a concert to be given at Rutherford on February 27.

Music in St. Paul.

THE MUSICAL COURIER OFFICE,
170 Pleasant Avenue,
St. Paul, Minn., January 26, 1890.

MORIZ ROSENTHAL is to be the next hero of the Library series and Schubert Club. One more name added to the star list of attractions, which will be a long and creditable one before the close of this season. Musically St. Paul is occupying a most enviable position among Western cities, due thus far to the Library series and stimulus of the musical circles of the city.

Burmester, the "exquisite," is announced for Tuesday evening, January 31, at the People's Church, Jeannette Durno, the Chopin pianist, assisting.

The Seibert afternoon concerts resumed their series of fortnightly orchestral programs at the Metropolitan Opera House, January 22.

Miss Katherine Richards Gordon, St. Paul's talented and charming soprano, has sailed for Germany, to be absent several months.

Fannie Bloomfield-Zeisler played to a representative and enthusiastic audience at the Lyceum Theatre, Minneapolis, on Friday evening, January 20. The cozy little theatre was artistically decorated for the occasion, and the stage picture, with the emotional pianist presiding, was a most attractive one. The most notable of Madame Zeisler's selections, aside from the Moszkowski numbers, were the Schumann "Papillons," which was given an intense and interesting interpretation. The grand climax was reached in Moszkowski's "Gondoliera Espagnole," which was a fitting close and a variance from the usual "Rhapsodie Hongroise." Madame Zeisler received several of the music folk of the Twin Cities informally after the concert.

The second division of the Schubert Club gave its fortnightly musical on Wednesday afternoon, assisted by Hamlin Hunt, of Minneapolis. Mr. Hunt opened the program with two excellent organ numbers, playing the Bach Toccata and Fugue in D minor, and Sonata in C minor by Guilmant. Mrs. Ida Kreiger, a mezzo-soprano, sang numbers by Meyer-Helmund and Granico's "Hosanna."

Mrs. Russel Dorr, who has been absent from the club affairs for several weeks, was present yesterday and was greeted with a round of applause by the club. The next star concert announced is that of Ffrangcon-Davies, assisted by Mrs. D. F. De Wolf, of this city. Chorus rehearsals for that and the Gadsby concert in April are to be resumed at once.

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CHICAGO OFFICE MUSICAL COURIER.
224 Wabash Avenue, January 28, 1900.

THE fourth annual concert for the benefit of the Presbyterian Hospital was given Monday, when Sembrich, Burmester, Campanari and the Chicago Orchestra, under the direction of Theodore Thomas, were engaged. Large sums were paid to the artists, and the concert was an immense success, and netted over \$8,000 to the charity.

Very few concerts are given in Chicago except for charity in some form or other, and the public, fashionable and otherwise, is about tired of being importuned for hospital concerts. An exception must be made in favor of this annual concert, which is arranged by several prominent women for the Presbyterian Hospital. The whole affair is so well planned, and so ably carried out, that nothing but praise can be given. If they charge a big price, they provide the public with the best; Sembrich, Campanari, Burmester and the Thomas Orchestra!

Could there be any more powerful or attractive combination? Which was the favorite it would be hard to determine, every number was so beautifully interpreted; Sembrich in all her glory. Is there any other living artist to compare with her? Campanari, too, in his way inimitable, and then Burmester, who has created something of a furor. These, with the Chicago Orchestra at its best, and we have a concert in which money is given for value received.

"Charity" concerts, as a rule, are organized to filch the money from the public pocket. Mediocrities, and worse, are heard, and in the majority of instances the concert serves as a pretext to gain a few extra dollars.

The cause would be better served by honestly soliciting subscriptions than by begging unknown artists to give their services, and then charging \$2 a ticket. It is time something was done to end a practice which in the end will gain only obloquy for the promoters. If a charity concert is a sine qua non in the life of a hospital, then let us ask the philanthropic organizers to give the public a reason for paying money and attending.

It was not for a moment supposed that such an excellent organization as the Spiering Quartet would be allowed to go out of existence on account of the lack of public support, and the attendance at the Spiering Quartet concert on Tuesday night was distinctly gratifying. Some weeks ago it was announced that unless better recognition were accorded in Chicago the quartet would not continue the series here. The *Evening Post*, in commenting upon the matter, said:

"The management of the Spiering Quartet makes an announcement which should cause some of the proclaimed devotees of chamber music considerable perturbation. The humiliation that the statement of the quartet means cannot be overestimated if it be allowed to go unopposed, for the quartet says it is unable to continue its concerts here because the support is inadequate.

"For six years this organization has been giving its best endeavors to the improvement of chamber music in this

vicinity, and it is now rewarded by the prospect of death or removal to another city.

"It should be understood, too, that the Spiering Quartet has been patronized in other cities, whereas the town in which it should have great honors neglects it. It is a sorry state of affairs, and should throw into confusion the camp of musicians and students that professes admiration for the highest forms of music.

"Mr. Spiering has discovered that it is a costly experiment to attempt the establishment of a quartet here. In the opinion of critics throughout the country, his six years of practice with his fellow musicians has brought into being a quartet second only to the Kneisel Quartet, which has had the advantage of three times as long a period of constant association. In the East, and especially in New York, the Spiering Quartet has been the recipient of tributes that mean much; in Western cities, too, it has been appreciated.

"If the quartet be doomed to dissolution, it will behoove those who have cried for this kind of music to hold their peace forever."

The determination to abandon the concerts seems to have had an awakening effect on local amateurs and musicians generally, and they responded in such numbers as to avert the evil, for evil it assuredly would be, if the best organized quartet west of Boston were to fail in Chicago.

However, neither the quartet nor the public is to blame for the small audiences; it is a question of management in this city. The Spiering organization has never been properly managed; the quartet is composed of artists, not business men, and their affairs should be entrusted to a capable, energetic manager, who is sufficiently a musician to understand the quality of music given by these four artists, Theodore Spiering, Otto Roehrborn, Herman Diestel and Adolph Weidig. The manager is an essential factor for such an ensemble, one which, if capably engineered, could be conducted most advantageously to all parties concerned.

The Amateur Club's active membership election is always of interest, and many are the talented musicians who, commencing as amateurs in the club, have broadened and developed in their art by constant social intercourse and by the opportunities afforded them to overcome self-consciousness by appearing at the various recitals and concerts.

Among the latest recruits to the club's ranks is Elsie

Haggard, the young pianist, of whom frequent mention has been made in these columns. At the trial meeting she was requested to play an encore and was unanimously elected a member. For a number of years Miss Haggard has studied with Victor Heinze, with whom she continues her work, and he has certainly given her the best instruction, judging by her piano playing.

Shortly to be published is a volume of seven songs by Arthur Weld. Persons who have been privileged to hear some of these in manuscript tell me that these seven new songs are to be awaited with interest, as they are distinguished for real scholarship. Everybody knows Arthur Weld as a writer of ability and a critic of exceptional power. As a musician he has long been recognized as one of the leaders of the West, and it will therefore be no subject of great surprise to discover in one who so well understands music the power to write music worthy of high rank in any company.

The clever young Willie Brothers, pupil of J. H. Kowalski, has been fulfilling many engagements privately during the past month. Among the more important is his engagement as soloist with the Grace Church choir, of which Harrison Wild is director. Master Brothers has also been retained to sing the youth's part in "St. Christopher" with the Apollos.

Just an informal dance, a little music and a good time meeting was the small reunion arranged by J. H. Kowalski for a few friends who assembled in his charming studios the other evening. With genuine delight the accomplished host and his kindly wife welcomed their guests.

KATHARINE FISK.

Mrs. Katharine Fisk is in New York, meeting with success both artistically and socially, and enjoying the same appreciation which was given her during her residence in Chicago and to which the Londoners also accustomed her. Beside singing in "The Messiah," Mrs. Fisk has been heard at a number of formal musicales in New York, and last week appeared at the Twentieth Century Club, and also before the Mendelssohn Club. February 1 she will sing at the morning musicale given by Francis Fischer Powers, in New York; February 2 for the Philharmonic Society, of Paterson, N. J.; February 9 Mrs. Fisk gives a recital before the Fortnightly Musical Club, of Denver; February 13, a recital before the Ladies' Musical Club, at Colorado Springs, and February 11 at a private reception at Colorado Springs. She also sings at St. Louis February 23, and Alton February 25; at

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Monticello Seminary February 27, where she also reads her paper on tone color. In March Mrs. Fisk will give the same program at Rockford College, which she will illustrate. At Monticello Mrs. Rita Lorton Schmidt will assist Mrs. Fisk. March 16 the popular contralto sings at the Brooklyn Institute.

MRS. GENEVIEVE CLARK WILSON.

DECEMBER PERFORMANCES OF "THE MESSIAH."

A few late press notices received by the Chicago soprano are reproduced:

Mrs. Genevieve Clark Wilson, of Chicago, has a beautiful soprano voice, and showed herself to be thoroughly familiar with her role.—The St. Louis Post-Dispatch, December 28, 1898.

The soprano part among the solos was assigned to Mrs. Genevieve Clark Wilson, an artist who stands in the first rank of oratorio singers. She possesses a clear, resonant, sympathetic voice, well trained, and thoroughly at home in the legato work, so essential in the rendering of oratorio music. Her interpretation is scholarly and ordinarily true to the traditions of oratorio singing. Her rendering of the recitatives was dignified, and may well be imitated, by local would-be oratorio singers.—The St. Louis Globe-Democrat, January 1, 1899.

The Mozart Club chorus, Prof. James C. McCullum, the Pittsburgh Symphony Orchestra and Mrs. Genevieve Clark Wilson, soprano soloist, shared the bulk of the honors at the splendid performance of "The Messiah." The singing of Mrs. Wilson was a treat, and harmonized well with the excellent work of both chorus and orchestra. Her voice is a pleasing one, and bears evidence of careful training.—The Pittsburgh Press, January 1, 1899.

The honors of the evening were given without question to Mrs. Wilson. This singer has a full, evenly balanced soprano, under excellent control. The grace and tender sentiment with which the dreamy recitatives following the "Pastoral" Symphony were rendered won for Mrs. Wilson an ovation in which the audience and chorus took generous part.—The Pittsburgh Dispatch, December 31, 1898.

With the perversity of the profession, L. G. Gottschalk has elected to give his faculty concert on the same night as the Apollo Club sings Parker's "St. Christopher" for the first time in Chicago. There are four other nights in the week none of which are so far engaged by musical performances. It is an unfortunate clash, as the program offered by Mr. Gottschalk is exceptionally interesting, and concludes with Lehmann's "Persian Garden."

Miss Emma E. Clark, of the Gottschalk Lyric School, will be the pianist at the next meeting held by the Berwyn Woman's Club. Miss Clark will illustrate a lecture on Wagner's works.

The subscription soirées instituted by Messrs. Spry and Schulze at Quincy have been well patronized, and the talented director of the Quincy Conservatory of Music has been strongly urged to continue the recitals. The last of the series was attended by the élite of the town,

and a program which included Beethoven's piano and violin sonata, Bargiel's suite for piano and violin and the Brahms songs was, I am told, excellently played. Mr. Spry has given remarkable work since he was engaged director of the conservatory, and has done much to raise the standard of music in Quincy.

W. W. Leffingwell played at the Woodlawn concert January 10, at Kimball Hall January 17, and his quartet will give a concert February 2. This talented musician has been among the most popular violinists this season.

Mr. Liebling gave the third recital in his series this afternoon, when he had the assistance of W. W. Leffingwell.

E. A. MacDowell will give a recital before the Amateur Musical Club, to which the public will be admitted, in University Hall, Fine Arts Building, on Saturday, February 4, at 11 A. M.

Emil Liebling announces a series of individual complimentary piano performances during the present season by advanced members of his class. The fourth will be given by Miss Alma Jones, assisted by L. E. Rollo, at Kimball Rehearsal Hall, on Monday evening, January 30, at 8 o'clock.

The program of the Chicago Musical College concert this afternoon was given to the satisfaction of all concerned. The young students were quite equal to the occasion and give an all around good performance. Miss Marie Hall in particular distinguished herself and gained a double encore for her cello solos, "Albumblatt" of Henrquez, and "La Conquatrieme," by Gabriel Marie.

The next concert will be given by Clara Osborne Reed, the pianist, and Mabel F. Shorey. These artists are members of the college faculty. They will have the assistance of the Chicago College Orchestra.

The young tenor Glenn Hall is winning his way rapidly to the front. A private letter recently received from Mr. Stanley, the manager of the famous Ann Arbor Course, reads: "You will be pleased to know that Glenn Hall gave most excellent satisfaction. He has a very beautiful, sympathetic voice, which he uses with a great deal of discrimination and most artistically. * * * He has all the elements of success."

Mrs. Christine Nielson Dreier will sing with the Philharmonic Club of Minneapolis on February 7.

Mrs. Dreier has been very busy filling engagements in Chicago during the past month, among the many being a

private recital on January 21, Kenwood Club on the 20th, and the Passavant Memorial Hospital on the 28th.

The next general concert of the Amateur Musical Club will be given Monday, January 30, at 2:30 o'clock, in Assembly Hall, Fine Arts Building. The program is arranged by Miss Veronica Murphy and Miss Louise Troost, the assisting artists being Adolph Weidig and Herman Diestel.

J. J. Hattstaedt gave a lecture recital at the American Conservatory this afternoon. Mr. Weidig and Mr. Spencer were the assisting artists on the program.

Allen Spencer has again been engaged as solo pianist and adjudicator at the Kansas State Musical Jubilee, to be held at Hutchinson in May. Mrs. George B. Carpenter is booking an extended Western concert trip for Mr. Spencer.

Following are some of Jeannette Durno's dates: In Chicago, at Kimball Hall, January 19; Art Institute, January 24; Friendly Aid Society, January 20; Indianapolis, January 26, with Willy Burmester, the violinist, as accompanist and soloist; Milwaukee, January 30; St. Paul, January 31; Ann Arbor, February 3.

There is no prouder, happier man to-day than F. W. Carberry, the very popular tenor. A son arrived at the Carberry home yesterday afternoon.

F. Wight Neumann announces a piano recital by Arthur Friedheim at Central Music Hall, Tuesday evening, February 14. Mr. Neumann also announces that the dates for the recitals of Emil Sauer have been changed from February, as previously announced, to March, and will take place at Central Music Hall, Tuesday and Thursday evenings, March 7 and 9, and Saturday afternoon, March 11.

Mrs. George B. Carpenter announces a song recital by Plunket Greene, to be given in Assembly Hall, Fine Arts Building, Tuesday, January 31, at 3 P. M.

Moriz Rosenthal will play next Thursday evening, February 2, and Saturday afternoon, February 4, two farewell piano recitals, at Central Music Hall, under the direction of F. Wight Neumann.


Miss Elena Varesi gave her annual concert Wednesday evening, when her advanced pupils took part. In some respects it was the best performance from students that I have heard in Chicago. The girls are all well trained; some have good voices, notably Mrs. Beach, Miss Josephine Manning, Miss Van Holst and Mrs. Kent. The last named is a charming singer; moreover, she is pretty and graceful in

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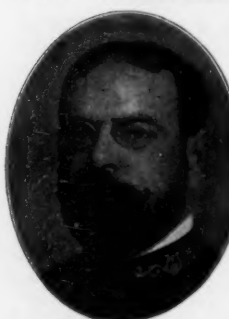


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San Antonio and Austin, Tex., Feb. 8; Fort Worth and Dallas, Tex., Feb. 9; Marshall, Tex., and Shreveport, La., Feb. 10; Hot Springs Ark., Feb. 11; Little Rock, Ark., Feb. 12; Memphis, Tenn., Feb. 13; Nashville, Tenn., Feb. 14.

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manner, and sings with much intelligence. Miss Varesi's chorus is well trained and took a prominent place in the concert, as the selections were well given. An immense audience packed Kimball Hall to the doors, which had the effect of creating considerable discomfort.

It is a mistake to send out tickets broadcast and ask more people than the hall accommodates, and then expect them to stand an entire evening. The concert altogether was well given, the program was good and most of the selections well interpreted. Mrs. Butterfield played the accompaniments artistically and sympathetically, with musicianly skill and refined taste. The one number which might have been omitted was Benedict's variations on the "Carnival of Venice."

Miss Josephine Manning has too good a voice and method to waste on such a miserable composition. Given time and study, this young girl should have a bright career.

Miss Varesi has a class second to none in Chicago, and for years has been one of the recognized heads of the profession here.

FLORENCE FRENCH.

Miss Ethel Inman.

Miss Ethel Inman, the young pianist, has begun her Southern tour, and is now at Atlanta, Ga. Her manager is R. Coley Anderson, who is managing Rosenthal's tour through the South.

Music in Lebanon, Tenn.

Miss Jennie Doty Hitchens gave a song recital in Lebanon, Tenn., January 21, which attracted a large audience. Miss Hitchens was assisted by Miss Lloyd and Professor Reichert, violinist.

Miss Ida Simmons.

This pianist, of whom such glowing prophecies were made by her teacher, Oscar Raif, is winning a succession of triumphs in her Western tour with young Helmont, the phenomenal violinist. Wherever Miss Simmons has played she has been given unstinted praise. Below are a few of the notices she received in some of the leading newspapers of the far West:

Miss Ida Simmons, the pianist of the Helmont Concert Company, possesses musical artistic ability. Her first number, Scherzo, C sharp minor, Chopin, gave evidence that this lady is possessed of great magnetism; her playing shows thoughtful and intelligent interpretation.—Helena, Mon., Daily Herald, December 16, 1898.

Miss Simmons is a pianist of great merit—she plays with fine expression and delicacy of touch; her interpretation of Chopin numbers was very pleasing, and shows that she has made a study of that wonderful genius.—Seattle, Wash., Post-Intelligencer, December 22, 1898.

Miss Simmons is an ideal accompanist, accentuating all the beauties of the solo and never forgetting the subordination of the accompaniment. At the same time she is a magnificent soloist, and won golden opinions from the critical.—Victoria, B. C., Daily Colonist, December 23, 1898.

Miss Simmons contributed a Chopin sonata to the program, rendering it with a delightful touch and finish. As a pianist she easily ranks among the foremost in the country.—Evening Telegram, Portland, Ore., December 31, 1898.

Miss Simmons, who is a striking example of the Gibson girl, demonstrated that her years of study under Oscar Raif, the eminent pianist of Berlin, had been fully improved in the opening number, a scherzo in C sharp minor, by Chopin. Miss Simmons gave an individual interpretation of one of the masterpieces of this composer, whose music is so much affected by Rosenthal during his present tour.—San José, Cal., January 15, 1899.

Miss Ida Simmons was under a great disadvantage in being the first solo pianist to follow Rosenthal, but she completely captured her audience, and gracefully responded to an encore.—San Francisco Evening Post, January 18, 1899.

Miss Ida Simmons is a good pianist, whose readings, especially of Chopin, even while Rosenthal still reverberates in the air, are scholarly and subjective. The lady plays more like a man than a woman. She even indulges in graceful modulations from the key of one piece to the tonality of the next, a trick few feminine pianists dare indulge. Besides a fine technical finish she interprets with intelligence and taste.—San Francisco Examiner, January 10, 1899.

From the Riviera.

THE musical season promises to be exceptionally brilliant on the Riviera this year. Those of the visitors who are passionately fond of music will find at the casinos of Monte Carlo and Nice wherewithal to fully satisfy their musical appetite.

Let us first of all note a very welcome innovation in the concerts of Monte Carlo. Previous years the programs of the classical concerts have often been somewhat marred by the addition of soloists, instrumentalists or singers, generally forced on the conductor. Naturally, these weekly concerts began to lose that symphonic character which they had always held.

This year special evening concerts have been instituted (every Wednesday), when virtuosi will be heard, and which promise to be very interesting and well attended. Thus the Thursday classical concerts will remain entirely devoted to the performance of the works of masters of symphony.

At the same time Mr. Jehin, the renowned conductor of the Monte Carlo orchestra, has decided to rearrange his program, of late too often repeated and ancient. We cannot congratulate him too highly on his intelligent step. We have had to listen too often and too regularly to the inevitable procession of the same symphonies of Beethoven, Mozart, Raff. These admirable works cannot be too often heard or analyzed; that is true. But beside them there is room for modern compositions, often of less force, but which are interesting from various points of view—novelty, originality of ideas, curious and skillful modulations, new rhythms and details of orchestration.

It was with pleasure and surprise that we saw on the program of each of the last classical concerts an item heard for the first time, even two. The prelude of "Fervor" by Vincent d'Indy, that musical page so mysterious and of such a penetrating charm, produced a great effect on the public and obtained a legitimate success.

That splendid symphony in D minor by Brahms, which we have only heard once in Paris, at Lamoureux's concerts, appeared on the program of the second concert, as well as an extremely curious symphonic poem by Rimsky-Korsakoff. "Sadko," a piece full of story and color and eminently picturesque in character.

The score written by G. Fauré for "Caligula," Dumas' drama, is exquisite. The choruses are treated in remarkable style. Unfortunately the women choristers appeared weak, while the delicate music of Fauré requires a faultless execution.

We must add a few words of particular praise for the reading of Liszt's "Faust." This "trilogy," a symphony of which certain parts are developed beyond measure and with exuberance, swarms with musical ideas, which, moreover, have been exploited by a great number of modern composers, and with open hands. It is a very unequal work, with impossible bits long drawn out and pages of blinding beauty. The orchestra, and in particular the quartet, is treated in a very skillful manner.

The lyric season will not commence at Monte Carlo till late in January. Up to now we have had representations by Ermete Novelli, the Italian comedian, and by Mme. Sarah Bernhardt, who obtained, as always, a tremendous success in the "Dame aux Camélias," "La Tosca," "Phédre" and "Frou-Frou." It is probable that the operatic season will be especially brilliant. In the way of novelties, we hear of the creation of the new opera by Isidore de Lara, "Messaline," of which the libretto is by A. Sylvestre and Morand.

At Nice the opera, which last year suffered many tribulations and much loss of esteem and success, has been entirely reorganized this year, and everything leads us to suppose that this season a troupe homogeneous and satisfactory is every respect has been formed.

Mme. Litvinne is the star. This is an excellent selection. The immense success this great artist created at the Lamoureux concerts, where she sang during last No-

vember the first act of "Tristan and Isolde" with the tenor Cosira, brought her prominently into view. Her work has already been appreciated in the operas of her repertory; but we shall be glad above all to applaud her in February in the role of Yseult. This opera of Wagner is to be staged in its entirety at Nice this winter.

The arrivals at Nice, Cannes, Monte Carlo and Menton include many virtuosi. A capital concert took place last week at Nice at the Casino Municipal, given by Mme. Renée Richard, of the Paris Opéra, and Paul Viardot. We are expecting in a few days the arrival of the excellent violinist, Marcel Herwegh, who is coming to give several concerts at Menton in the Club International, at Nice and at Cannes.

In fine, we are certain of having numerous and interesting musical gatherings. These will help to render to the crowds of visitors on these shores of the Riviera their stay as agreeable as possible.

A. PROT.

Mlle. Corradi to Read in French.

Mlle. Henrietta S. Corradi, the successful teacher, will, by special request, read Edmond Rostand's "Cyrano de Bergerac" in French at the residence of Mrs. Frederick Hasbrouck, 237 Central Park West, between Eighty-third and Eighty-fourth streets, Monday afternoon, February 6. She will be assisted by Bessie Silberfeld, the young pianist, who is William M. Semmner's star pupil.

Miss Anna Peabody's Song Recital.

Miss Anna Peabody, the promising young vocalist, of Worcester, gave a song recital, at her old home Leominster, Mass., last week. She was assisted by her master, Wm. A. Howland, baritone, and Mrs. George M. Bassett, accompanist. The *Enterprise*, of Leominster, said of the recital:

Those who did attend were well repaid for their trouble, and the universal verdict was unstinted praise for the work of Miss Peabody. All of her several numbers were rendered in a manner which showed careful training and a good knowledge of the control of the voice. Miss Peabody has a most pleasing stage presence and a style that is very taking with her audience.

Alfred Barrington's Song Recital.

Last Tuesday evening Alfred Barrington appeared in a song recital at Hartford, Conn., assisted by Miss Lillian Washburne and Mrs. Harriett Crane Pitblado, accompanist. The *Hartford Times* said of this recital:

The two singers that appeared brought more than fine voices, they displayed a vocalism that surprised and delighted. Mr. Barrington has perfect enunciation, much dramatic expression and a superb art of singing. These, with a fully round voice, of fine volume and sympathetic quality, of pure tone and melodic color, of power and range, enable him to arouse the enthusiasm of his audiences.

The program follows:

Border Ballad	Cowen
Autumn Thoughts	Massenet
Drink to Me Only with Thine Eyes	Camp
The Bedouin Love Song	Camp
The Jolly Miller (old English)	Brockley
The Rosary	Nevin
Four Leaf Clover	Brownell
Ninon	Tosti
Danny Deever	Damrosch
Alfred Barrington.	
I Love and the World Is Mine	Johns
Do I Love Thee?	Anon.
Look Into My Eyes	Bevignani
Hush, My Little One	Bevignani
Maiden and the Butterfly	d'Albert
Lady Mine	Hawley
Miss Lillian Washburne.	
Erkling	Schubert
Trennung	Ries
Abschied	Ries
Old Heidelberg	Jensen
Roses	Von Fieltz
Anathema	Von Fieltz
Resignation	Von Fieltz
Honor and Arms	Händel
Young Richard	Broadwood
Alfred Barrington.	
I Feel Thy Angel Spirit	Hoffman
Miss Washburne and Mr. Barrington.	

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Froehlich School Musicales.

THE roomy school parlors of the Froehlich School of Music were well filled on Saturday evening last to hear the musicale by pupils and graduates. This was the program:

Piano, Nocturne, B flat.....	Field
Miss Flossy Levy.	
String quartet, Traumeri.....	Schumann
Misses Henry and Cranbrook, and Messrs. Evans and Bernstein.	
Violin, Hungarian Idyl.....	Kélar Béla
Miss Laura Cranbrook.	
Piano, Spring Song.....	Mendelssohn
Charles Newman.	
String quartet, Slumber Song (new).....	Froehlich
The School Quartet.	
Vocal, The Chapel, with violin obligato.....	Froehlich
Mrs. Josephine Fuld; violin obligato, Miss Mary Henry.	
Piano, Serenade.....	Strelezki
Miss Lilly Meyer.	
Violin, Cavatina.....	Froehlich
Miss Fanny Cockley.	
Piano, Juliette Valse.....	Raff
Mrs. J. Fuld.	
Violin, Fantasie, Scotch Motives (new).....	Froehlich
Miss Mary Henry.	
Piano, Christmas Oratorio.....	Bach-Fiqué
Mrs. J. F. Sachs.	
Quartet, Un Petit Rien.....	Hartog
The School Quartet.	

Miss Flossy Levy began the evening auspiciously, playing nicely. Misses Henry and Cranbrook, Messrs. Evans and Bernstein, known as "the school quartet," gave artistic interpretations, the four string players pleasing all. With good taste and expression did Miss Cranbrook play her Hungarian solo, earning a hearty encore. Miss Lilly Meyer played with expressive intelligence, and Mr. Froehlich's own "Cavatina," a musicianly and interesting work, was given by Miss Cockley with good tone; she has the artistic temperament. A very difficult piece, played in excellent style, with faultless technique, was the Scotch Fantaisie, another composition by the versatile director, played by Miss Mary Henry; she, too, got an enthusiastic recall. Mrs. J. F. Sachs, the pianist, is a finished artist—nothing more need be said. On account of the illness of those set down for Numbers 4, 6 and 9, these numbers were necessarily omitted. They were well prepared, and would have added to the program.

The entire evening was enjoyable, all the young people doing credit to Professor Froehlich, and the program being full of interest and variety.

Marshall Pease.

Mrs. Marshall Pease, contralto, who is under Townsend H. Fellows' management, is with the Banda Rossa, which is making an extensive tour through the South and West. Mrs. Pease recently sang with great success with the Holyoke Oratorio Society, as the following criticisms will show:

Mrs. Marshall Pease, the contralto, has a deep and rich voice especially adapted to oratorio work, consequently she had the best chance to use it in the sombre "He was Despised and Rejected," with its depths of intense suffering.—Holyoke Daily Transcript.

Mrs. Marshall Pease, the contralto, is an artist of a high order; her voice was velvety and well carrying.—Springfield Union.

Mrs. Pease sang "He Was Despised," one of the most difficult numbers in "The Messiah," with great feeling and impressiveness.—Springfield Daily Republican.

Mrs. Marshall Pease did her numbers justice. Her voice is exceedingly rich, and her tones well formed.—Springfield Globe-Democrat.

Townsend H. Fellows' Song Recital.

The song recital which Townsend H. Fellows will give to-morrow morning will be interesting. The program will be:

Songs—	
Bendemeer's Stream.....	Gatty
My Sweetheart's Face.....	S. G. Pratt
My Bonny Sweetheart.....	T. H. Fellows
My Old Kentucky Home.....	Foster
Townsend H. Fellows.	
Soprano solo (selected).....	
Mrs. Mina Schilling.	
Contralto solo (selected).....	
Miss Bertha Cushing.	
'Cello—	
Andante from Concerto.....	Herbert
Spanish Dance.....	Popper
Leo Schulz.	
Romance, from Tannhäuser.....	Wagner
Townsend H. Fellows.	
'Cello obligato by Leo Schulz.	
Wedding Music, Enchanted Swans.....	Reinecke
'Cello, harp, French horns, piano.	
Finale, Enchanted Swans.....	Reinecke
Townsend H. Fellows and Mrs. Schilling, Mrs. Jungen, Miss Driver, Miss Cushing, Miss Bond, with	
'cello, harp, French horns and piano.	
Miss Ada Frances Howard at the piano.	

At this recital Mr. Fellows will be assisted by Mrs. Mina Schilling, Miss Bessie Driver and Mrs. Carl Jungen, soprani; Miss Mabelle Louise Bond and Miss Bertha Cushing, contralti; Miss Rosina Berge, harpist; S. G. Pratt, accompanist; G. A. Wesley, pianist, and Leo Schulz, 'cellist.



The Sistine Chapel.

The young master Perosi, whose works, "The Passion of Christ" and "The Resurrection of Christ," as well as his "Resurrection of Lazarus," have created such a sensation in Italy, has been appointed director of the Sistine Chapel at St. Peter's, Rome. But the venerable Domenico Mustafa will still retain the position he has held so nobly, for many years. He remains the first and honorary director. The old man, whom "a custom immemorial in the East, deprived in early days of the joys of love and the hope of posterity," and whose soprano is now forgotten, has often desired to resign his functions, but His Holiness has always refused to accept the resignation.

"Fidelio."

The libretto of "Fidelio," bad as it is, has had the honor of being set to music by three composers—Gaveaux, Paër and Beethoven. Gaveaux took for his text the original French version, "Lenore ou l'Amour Conjugal." Paër took for his work an Italian translation, and this Paër composition was heard by Beethoven. Beethoven at the first performance displayed astonishing enthusiasm. Paër, who was sitting next him, thought that it was the music that Beethoven admired, and hastened to express his thanks to the master. "Ah, my friend," exclaimed Beethoven, "your libretto is magnificent; I must set it to music."

A Music Employment Agency.

The employment agency of the General German Female Teachers' Union has branches all over Germany and includes England, France and Italy. In many cities it is represented by accomplished teachers, voluntary officials of the union, and in places where there are no agents of the union, it possesses connections that enable it to fulfill its functions. It has supplied, at home and abroad, well-trained teachers and instructors to thousands of families and public and private schools.

The employment agency of the musical section, in spite of the short time that it has existed, has gained the confidence of families and schools. From the large number of its members it can select the best and most competent for recommendation as teachers of piano and singing in schools, or for private tuition. For music teachers (women) apply in confidence to Frau Claus, Leipzig, Grassstrasse 33; for other teachers, to the Central Employment Bureau of the General German Female Teachers' Union, Hohenstrasse 35, Leipzig.

A Dynasty of Musicians.

Family history is repeating itself in the person of the young composer, for, just as was the case with Johann Strauss, Sr., it is in spite of the efforts of his father that Johann the younger has earned laurels as a musician. Old "Vater Straus," the founder of the family, would not hear of his son being a musician, and it was in spite of the paternal command that the composer of the "Blue Danube" first made his debut before the Vienna public. His

nephew has shown a similar regard for family tradition and a similar disregard for paternal commands. Herr Eduard Strauss made his son enter the civil service, but the blood of the "waltz king" was in his veins and the result has been the triumph of Friday last in the Theatre an den Wien. The operetta was written in secret, neither the father nor the uncle of the young composer being aware that he was engaged on the work.

Yet another ballet is promised from the ever fertile pen of Johann Strauss, Sr. The subject will probably be the familiar one of "Aschenbrödel," or "Cinderella." A Vienna journal, *Die Wage*, offered a prize for the best libretto for a ballet, and out of eighteen received the one founded on "Cinderella" found most favor at the hands of Herr Strauss. The veteran composer hopes to have it ready for the Royal Opera House next season.

Wagner in Paris.

A young Parisian named Henry has lately been delivering lectures on all kinds of subjects, and among them one on "Wagner in France," in which he tells of Wagner's struggles against chauvinism and his final victory. During the lecture, there were given several Lieder composed by Wagner during his residence in Paris—"La Rose," words by Ronsard; "Dors, mon Enfant," words anonymous; "Attente," by Victor Hugo, and "Les Deux Grenadiers," by Heinrich Heine.

Wagner Memorial in Berlin.

When the thought of erecting a monument to Richard Wagner in Berlin first was conceived the committee of the Berlin Wagner Society believed that they ought to hesitate. The Wagner societies are bound by their constitution and their traditions to certain principles that aim, first and foremost, at the diffusion of Wagner's works and writings and the development of understanding for his art. A Wagner memorial might then seem to the Wagner societies a matter outside their sphere. They further argued that the master had erected his own permanent and living memorial, the Bayreuth Theatre.

On the other hand, the committee had to face the public sentiment, the current of which they could not neglect. When a lively agitation in important circles gave expression to the opinion that they deemed the time had arrived for erecting a memorial to Wagner in the city which during his life had been unable to understand or respect him, when among the advocates of the plan appeared the names of Wagner's opponents, the Wagner societies could look only with satisfaction on the change of public opinion and congratulate themselves on having contributed to it. Supported thus by the public, the Berlin committee could no longer refuse to accept the task. It perceived that the erection of a Wagner monument could bring to wider circles a consciousness of the master's importance, and thus make them more familiar with him and his works.

They argued, too, that the participation of the Berlin and Potsdam societies in the work of erecting the memorial would be of decided advantage in an artistic-plastic point of view. The above named societies, however, think that their duty will not be finished by merely approving the plans of the memorial committee and recommending their members to subscribe to the funds for that purpose. They believe that they would be acting more in harmony with their constitution if they were to adopt the memorial idea in the sense and in the interests of their prescribed artistic aims. They therefore contemplate a series of performances for the benefit of the Wagner memorial, which shall at the same time do honor to his art and that of his kindred masters.

Under the most competent directors, and with the collaboration of great artists, such performances will be arranged in theatre and concert hall. Thus the purpose of their constitution to promote the knowledge and appreciation of Wagner's work and writings will be best attained, while the memorial will gain additional support.

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Albany Musical Association.

CONDUCTOR ARTHUR MEES' BIG SUCCESS.

ALBANY, N. Y., January 21, 1896.

THE musical midwinter event of the season, and one that calls forth unstinted praise, was the concert of the Albany Musical Association at Harmanus Bleecker Hall, Thursday night, January 19. The spacious hall was well filled by a highly pleased audience, and from the many expressions heard were all highly pleased. I cannot do much better than give you the report of the event from the Albany *Argus*, but space makes me abbreviate it somewhat:

"The Albany Musical Association, under the conductorship of Arthur Mees, gave one of the most successful concerts in its history last night at Harmanus Bleecker Hall, which was crowded, floor and galleries, with an applaudingly approving audience.

"J. Austin Springer was the accompanist, and assisting the association were Leo Schulz, 'cellist, and Miss Hildegard Hoffmann, soprano, who came at the last moment as substitute for Miss Sara Anderson, who was suddenly taken ill. The program was pre-eminently a popular one, and included excerpts from the 'Lay of the Bell,' by Bruch; Schubert's choral of the Twenty-third Psalm, for women's voices; two chorals for men's voices, Beethoven's 'Vesper Hymn,' and a bright and melodious composition by Engberg, 'On Upper Langbethsea,' the latter delightfully sung. The mixed choruses were four numbers, the perennially charming old Scotch ballad, 'Robin Adair,' two quaint old English roundelays (a madrigal, 1520, by Orlando Lassus, 'Matona, Lovely Maiden,' and Thomas Morley's ballad, 1595, 'Now is the Month of Maying'), with a chorus from the 'Lay of the Bell' as the finale. The two old English chorals were most heartily applauded, the chorus giving discriminating and happy interpretation to the quaint melody and spirited refrains.

"Leo Schulz, the 'cellist, made beyond all question the musical climax of the evening. It would be difficult to find a finer master of the 'cello than this soloist, and last night happy fates conspired to give the audience the musician at his best and to give the musician an audience most responsive in its appreciation. He found a wonderful voice in the instrument, and gave it the beautiful expression that implied the perfection of technic whose last degree is obliviousness of its own artifice in its art. His first number was Popper's 'Hungarian Rhapsodie,' followed by a 'Serenade,' by Haydn, and in encore an essence of spirit and melody, 'Vito,' by Popper. His later numbers were a Chopin Nocturne, played more exquisitely than Chopin is often played and with an almost psychological intimacy of understanding between bow and strings, musician and melody; the Popper 'Spinlied' was obvious with fine technic and a nice descriptive picture, but in the encore, Schubert's 'Traumerlei,' the responsive voice of the music again spoke most potently. Mr. Schulz was given an ovation on each appearance, and stormily applauded, four numbers and two encores scarcely sufficing the audience.

"President Johnson, of the Musical Association, in announcing Miss Hildegard Hoffmann as substitute for Miss Anderson, read the telegram received after 4 o'clock yesterday afternoon, notifying the association that Miss Hoffmann would arrive on the 7:30 o'clock train, to explain, in justice to soloist and accompanist, that no rehearsal had been possible. No apologies were necessary, however, either for the work of Miss Hoffmann or Mr. Springer. Miss Hoffmann took her audience by storm in Liszt's 'Die Lorelei,' which she sang in German, with a fresh, pure and brilliant soprano, well trained and artistic. She was most cordially received, and in encore gave a Schumann folksong with brightness and charm.

"Her second group of songs departed from the program in the first two selections, as she gave instead 'My Love's an Arbutus,' by Stanford, and a 'Serenade,' by Massenet.

The Denza 'May Morning' of the program she sang, however, and with a blitheness and brilliancy that provoked enthusiastic recognition, following with the riotously joyous encore 'Burst Ye Applebuds,' by Emery.

"Mr. Springer, as accompanist, covered himself with laurels, and contributed in a large degree to the success of the evening by his artistic support to the soloists and his entire management of the harmonic background, so to speak, of the concert. Altogether the midwinter concert of the Albany Musical Association under Mr. Mees' conductorship is an augury for the successful future of the city's most promising musical organization.

DIATONIC.**Ericsson Bushnell in Ottawa.**

The following are the criticisms received by Mr. Bushnell for his work with the Ottawa Choral Society on January 12. The oratorios given were Haydn's 'Creation' and 'The Walpurgis Night' by Mendelssohn, in both of which Mr. Bushnell sang the baritone as well as the bass parts.

Mr. Van York was responsible for solo work in 'Walpurgis Night,' as was Mr. Bushnell. The latter gentleman aroused great enthusiasm in both works, particularly in the descriptive Haydn numbers. At his hands creation teemed with new-born life, and his magnificent voice called forth 'creeping things innumerable,' 'feathered fowl' and 'leviathans of the deep.' In fact, everything was created with the exception of 'Man,' for whom Mr. Van York was so unfortunately unable to be responsible. Mr. Bushnell achieved a great triumph.—Ottawa Citizen.

Ericsson Bushnell, the favorite basso, adds to the charm of a well cultivated voice, a fine presence and dramatic rendering, which were particularly effective in 'Walpurgis Night,' and caused him to be repeatedly encored. Perfect enunciation characterizes all of Mr. Bushnell's efforts, and adds to the attractiveness of his singing. In 'The Creation' his rendition of the aria 'Rolling in Foaming Billows' left nothing to be desired; and his beautiful handling of the passage 'Softly Purling Limpid Brook' could not be surpassed.—Ottawa Journal.

Alberto Jonas.

Wherever this brilliant and scholarly pianist appears he creates a furore by his playing. In Pennsylvania last week his success was great. The newspapers of Allentown join in a chorus of praise. Below are some of the notices:

It was a highly appreciative audience that was present last night in the Academy of Music to listen to the piano recital of Alberto Jonas. That the audience was in touch with the player was shown by the fact that he was called out again and again. His recital was brilliant. The facility of his execution, its clearness and accuracy, the poetic warmth of his playing, the force and power, the fire and dash which enabled him to do justice to the most massive measures as well as interpret the most dainty of Chopin's ballades, stamped him as a virtuoso of the highest merit. Chopin's prelude in D minor and Ballade in G minor were particularly noted for their intensity of expression and admirableness of technic. His runs and trills were like rippling waters that blended in a shading so perfect that one did not know which to admire the most—the untiring and unwearying practice necessary ere such perfection was attained or the artistic temperament which made such labor and execution possible. His rendition of Liszt's 'Campanella' showed the absolute mastery he possessed over his instrument. The above composition is one where the master poured out his soul in musical notations so difficult that to anyone but an artist endowed with the most absolute development in his art is its rendition possible, and yet Mr. Jonas surmounted them with the greatest ease, steadiness and facility. Another masterpiece was the rendition of Claude d'Aquin's 'The Cuckoo,' where amidst the softest and most exquisite flood of melody could be heard the sweet call of the cuckoo. Mr. Jonas also played three of his own compositions, entitled 'Northern Dances,' which were received with great applause. He played throughout with the modesty of the true musician and the fair and sound judgment of the American public will yet give him the place he deserves in the galaxy of true artists.—Chronicle and News, Allentown, Pa.

A cultured audience, and fully appreciative, assembled last night in the Academy of Music to hear the great pianist Alberto Jonas. In Schumann's Etudes he showed fine technic, and in Chopin's Valse in C sharp minor he revealed his smooth dexterity with admirable expression. It seemed to be in waves of melody; also Ballade in G minor, by the same composer, was admirably rendered. 'Campanella,' by Liszt, was especially well rendered. In arpeggios and runs he showed the exquisite touch of the true artist. In fact, the entire program was excellently given. He played in the soft, dreamy, pathetic style, not the loud, boisterous pounding of the musicians who aims at effect. He seemed entirely at home at the piano, and every move seemed natural, and every difficult passage was played without any apparent effort.—Morning Call, Allentown, Pa.

It will be seen that it was no easy task that Jonas essayed to perform for the entertainment and instruction of the audience. Included in the program were some of the most difficult numbers ever composed. Yet so superior is his mastery of the piano that he performed each with the consummate skill, grace and ease of the master. His interpretations were clear. He is equally effective in all passages. He has decided digital dexterity, and withal is entirely self-contained and not overconscious. He is of slight physique, with the hirsute aureole that most virtuosos affect. He is not an impressive figure when seated at the keyboard. But when those nimble fingers skim over the keys one is entranced with the flood of melody and the rush of music fairly overwhelms. His technic made his audience marvel over the flexibility of his fingers.—Daily Item, Allentown, Pa.

Frank Damrosch and the Young People.

THE fourth concert of the series of Frank Damrosch's 'Symphony Concerts for Young People' took place last Saturday afternoon in Carnegie Hall. The name seemed inappropriate on this occasion, for no symphony was given. The orchestral numbers were: Overture to 'Oberon,' by Weber; 'Allegretto Alla Polacca,' for strings, by Beethoven, and 'Stories of the Vienna Forest,' by Strauss. The soloist was Miss Maude MacCarthy, a young violinist from England, who played the last two movements of the Mendelssohn concerto. She is decidedly talented and has acquired a technic very unusual for one of her years. Her intonation is pure and her phrasing admirable. All she needs is strength, which will come later. Miss MacCarthy does not seem more than fifteen years of age.

The next concert of this series will be given February 25.

An Arens Pupils.

Milton B. Griffith, one of F. X. Arens' pupils, assisted by Ernest Kroeger, pianist, recently gave an interesting song recital at St. Louis which received much praise from the local critics. The following artistic program speaks for itself:

Celeste Aida Verdi
Du bist wie eine Blume Liszt
Wanderer's Song Schumann
Who Is Sylvia? Schubert
Beat Upon Mine Little Heart Nevin
Thy Beaming Eyes MacDowell
Moorish Serenade Kroeger
Marie Johns
Lohengrin's Farewell Wagner

Willis E. Bacheller.

Willis E. Bacheller, who is under the management of Townsend H. Fellows, is a very busy singer these days. He recently sang with the Oratorio Society in Holyoke, and will sing again with the Englewood Choral Society on the evening of February 7, Arthur Woodruff conducting. Of his work in Holyoke the local papers speak as follows:

The charm of Mr. Bacheller is a nice manner that seems to give out the spirit of his number. His enunciation is perfect. He seemed to touch his highest point in the gloriously sad air, 'Behold and See;' this was done with just the right feeling.—Holyoke Daily Transcript.

Not too much praise can be accorded to the quartet of soloists, Willis E. Bacheller, the tenor, to whom falls the duty of opening the oratorio numbers after the overture, has a smooth, true thoroughly well placed voice of a delicious quality, clear enunciation and pleasant effect.—Springfield Union.

The tenor, Willis E. Bacheller, found great favor with the audience. He is far superior to any tenor that has sung with the society, and though not a robust tenor, his voice has both power and sweetness, and he sings with a great deal of expression.—Springfield Globe-Democrat.

FOR SALE, cheap, George Gemünder violin made in 1869; also several genuine Italian violins and bows. F. H. Stewart, 43 Fountain street, Grand Rapids, Mich.

STUDIO WANTED—Wanted, the use of musician's studio in New York city on Tuesdays and Fridays. Address, stating terms, to Reginald Barrett, organist St. Thomas Church, Mamaroneck, N. Y.

TO COMPOSERS.

In response to many requests *The Musical Record* has decided to extend the time in which compositions will be received in competition for their \$1,000 prizes as follows: Manuscripts of cantatas must be received before May 1; manuscripts of songs and compositions for the piano must be received before April 1.

THE JUDGES ARE:

Prof. HORATIO W. PARKER (Yale University),
Mr. ARTHUR FOOTE (Boston), and
Mr. REINHOLD L. HERMANN (Conductor of the Handel and Haydn Society, of Boston).

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Damrosch in Philadelphia.

PHILADELPHIA, January 30, 1899.

Dear Musical Courier:

I CANNOT resist thanking you for your "Damrosch of Philadelphia" article in last Wednesday's issue.

I am only one of a large number in the city of Philadelphia who resent the Damrosch boom, and the fact that a few people who own money have the power to even present the idea of again making a civic ash-barrel (so to speak) of our city.

Two years ago, when Michael Cross died, Frank Damrosch was imported from New York to fill his place as director of the Orpheus Club, our most select club of male singers. Then he was put at the head as conductor also of the Eurydice Club, an equally fashionable chorus of feminine voices. He receives a much larger salary than his predecessor, Mr. Cross, to say nothing of his paid expenses to and from Philadelphia. This, to start with, was an insult to our Philadelphia musicians. We have at least ten who are far superior to Frank Damrosch—except that their name is not Damrosch.

I happened to be present a few weeks ago when Walter Damrosch gave us the benefit of listening to his Manila "Te Deum." The Academy of Music was crowded, the affair having been most successfully managed by these same ladies of wealth, who proposed with their long list of patronesses to make the occasion a grand coup for their imported toy. A set of silver was presented, a speech delivered by a Mr. Beck, in which he informed us that we had been taught Wagner by Mr. Damrosch, that he was the one man who could make music for us, and that if we did not immediately take him into our hearts and souls we would be making a dire mistake.

The silver was presented in the name of Philadelphia, whereas, in reality, it was purchased and paid for by about six people, the subscription list being so sparsely filled that I am told one of the lady patronesses—the leader—made up the deficit of \$500 herself. Mr. Damrosch acknowledged the compliments heaped upon him, and in a few remarks expressed his appreciation, &c., but somehow he omitted the opportunity of acknowledging the valuable assistance tendered him by the Philadelphia Choral Society and the excellent training they had received under their leader, H. G. Thunder, who had not only trained them in Mr. Damrosch's "Te Deum," but in courtesy to Mr. Damrosch had permitted their services in enabling him to give his "Te Deum" in Philadelphia.

Not that the society gave their services, but, outside the benefit to the society, Mr. Thunder had no personal interest except courtesy to Mr. Damrosch, who was so overcome with the importance of Mr. Damrosch that he forgot to score one for himself by being generous and just to others. I heard the Manila "Te Deum" when it was given in New York last December in Carnegie Hall, by Mr. Damrosch's society, and am proud to say that the Philadelphia performance was the better of the two.

The volume of tone was richer, the attack more prompt and the general quality had more life and go to it. You are quite right when you say Damrosch is not for music but for Damrosch, and as we are for music in Philadelphia we do not need Mr. Damrosch; we are proud of the talents and heroic efforts of our leaders and musicians here, and those of us who have heard our symphony concerts for the last two years, at Musical Fund Hall realize that our musical future is right here, ready cap-à-pie to spring into power if it is not handicapped by this miserable craze for any talent that is not homespun. Thanking you again,

RENE CAIN.

William Stoll, Jr., Charles M. Schmitz, Henry Gordon Thunder, Simon Hassler, Maurits Leeftson, Siegfried Behrens, Mark Hassler, Gilbert Raymond Coombs and Richard Zeckwer have been interviewed in regard to the proposed Philadelphia symphony orchestra, and all express themselves as opposed to the employment of Mr. Damrosch as leader of such an organization.

Henry Gordon Thunder made the offer of forming an orchestra of eighty Philadelphia musicians, to hold six rehearsals and give a single concert in the Academy of Music, if a sufficient guarantee was raised. The fund necessary for this has been secured, Daniel Baugh, president of the Art Club, having subscribed one-quarter of the amount without solicitation. Hon. Chas. F. Warwick, mayor of Philadelphia, is also one of the subscribers. This concert will give an opportunity of showing the quality of local musicians.

Hess—Dunn—Weeks.

This Binghamton, N. Y., trio, composed of Mrs. Clementine Sheldon-Hess, Miss Cora Dunn and Edwin R. Weeks, sang "Crossing the Bar" at Sunday evening's service at the First Presbyterian Church, and the selection, which is quite a favorite at that church, was so well given as to call forth appreciative remarks from Dr. Nichols before he began his sermon. Dr. Nichols is the eloquent and popular preacher who has opened two consecutive meetings of the New York State M. T. A.

Louis V. Saar Writes.

Editors The Musical Courier:

Looking through last week's MUSICAL COURIER my attention was most disagreeably captivated by reading the criticism of Joseph Weiss' first recital (page 32).

I confess that my feeling was aroused by this unworthy manner of criticising an artist. The writer has of course fully the right to his individual opinion; he can frankly say whether he likes or dislikes Weiss as pianist or composer, but he does not need to treat an earnest—and to his art devoted—artist like an immature conservatory pupil. The whole report is by no means a criticism; it is simply a suite of odious remarks, which do not add either to the personal merits of the writer nor to the standard of the paper. Weiss came over unheralded, unadvertised, but he had nevertheless the right to impartial and essential judgment.

Fortunately, he was not the only object of your critic's wrath. Poor Brahms, too—may his eternal rest not be disturbed!—gets a piece of his noble mind when he grimly declares that "the Variations and Fugue on a theme of Handel is one of those compositions which are much better left uncomposed." By the way, what does he mean by "left uncomposed?" Still, Mr. Finck must have read this with satisfaction. But, gentlemen, one of your staunchest friends implores you, don't follow in the tracks of the *Evening Post* and thus deprive yourself of the privilege of being taken seriously in your columns, which generally are highly appreciated by yours very truly,

LOUIS V. SAAR.

THAT Weiss came over unheralded, unadvertised, proves conclusively that here he did not lack judgment. There are times and places where it is better to avert than attract public attention. It is a lamentable fact that such little people as Schumann, Beethoven and Handel wrote many compositions which were not of their best work, which were written under stress and duress, which were uninspired, long drawn out and dreary. Brahms alone was above such human frailties and he alone was always at a white heat of inspiration and gurgling with red hot ideas. It looks that way, especially in such compositions as those we have censured. The critic means by "left uncomposed" that paradoxical thing which Brahms did not do.

However, all levity aside, it is reported that Mr. Weiss was far from well at the first recital, and we know that if the great composers occasionally lagged on the inspirational road, this can also occur to their interpreters. It is sincerely to be trusted that upon his next appearance Mr. Weiss will show the carping critics the length and depth of his talent, for, after all, Mr. Weiss owes a duty to himself to be in condition when he plays, so as to enable the critics to do justice to themselves.

Clement R. Gale.

Special musical services at Calvary Church for the near future are as follows: February 5, Mendelssohn's "Hymn of Praise"; March 26, Gounod's "Redemption," Part 1; April 27, Brahms' "Song of Destiny" and Mendelssohn's "Hymn of Praise." The Troy Vocal Society's concert of last week was a successful affair, Mr. Gale again winning laurels as conductor of this excellent body of singers.

Schnecker, Vocal Teacher.

Clementine De Vere, Marguerite Lemon, Shannah Cumming—these are some of the singers who have benefited by P. A. Schnecker's instruction while in his choir at Dr. Paxton's church. He is known and recognized as one of the most popular composers of America. His years of experience, practical common sense and profound knowledge of the voice, combined with his wide culture as a musician, make him a unique personality, and one to whose care all aspiring vocalists can entrust themselves with entire confidence.

Bertram-Pappenheim.

Mme. Eugenie Pappenheim has every reason to be proud of the continued success of her pupil Miss Helen Bertram. The following is an extract from the St. Louis Mirror:

"Miss Bertram's part in the Herbert opera, 'The Sere-nade,' is the one thing which is in keeping with the excellent music of that production. Her voice is purer than it ever was, and she has a more complete mastery of it. Miss Bertram is the bright, particular star in the very fine aggregation of theatrical talent, known as 'The Bostonians.' She is perhaps the only person in America who could make any pretense of competing as an attraction in St. Louis with Richard Mansfield."

The Bayreuth Festival Plays—1899.

"PARSIFAL," "DER RING DES NIBELUNGEN," "DIE MEISTERSINGER VON NURNBERG."

DATES OF PERFORMANCES:

Der Ring des Nibelungen:	
Das Rheingold	22. July
Die Walküre	23. "
Siegfried	24. "
Götterdämmerung	25. "
Die Meistersinger von Nürnberg	26. "
Parsifal	29. "
Parsifal	31. "
Die Meistersinger von Nürnberg	1. August
Die Meistersinger von Nürnberg	4. "
Parsifal	5. "
Parsifal	7. "
Parsifal	8. "
Parsifal	11. "
Die Meistersinger von Nürnberg	12. "
Der Ring des Nibelungen:	
Das Rheingold	14. "
Die Walküre	15. "
Siegfried	16. "
Götterdämmerung	17. "
Die Meistersinger von Nürnberg	19. "
Parsifal	20. "

THE performances of "Das Rheingold" commence at 5 P. M., those of the other works at 4 P. M., and all terminate about 10 P. M., there being intervals of about an hour between each act.

Numbered and reserved seats can be booked on applying to the Verwaltungsrath der Bühnenfestspiele, Bayreuth, Bavaria; telegraphic address, "Festspiel Bayreuth." Tickets for the "Ring des Nibelungen" will be issued for the complete cycles only. Price, L 4, each, for the four days together.

The price of tickets for "Parsifal" and "Meistersinger von Nürnberg" is L 1 for each performance.

Apartments at various prices can be secured without extra charge through the Wohnungscomité, the office of which during the performances is at the railway station.

Telegraphic address for apartments, "Wohnung Bayreuth."

The theatre is situated within fifteen minutes' easy walk from the railway station. Two restaurants are in the immediate neighborhood of the theatre, where dinners, suppers and light refreshments can be had at fixed prices.

After each performance, at 11 P. M., special trains will run in every direction.

For further information apply to the Verwaltungsrath der Bühnenfestspiele, Bayreuth, Bavaria.

[The above official information has been received from the Board of Trustees at Bayreuth and is communicated directly to this office.—ED. M. C.]

Mrs. Jacoby in the West.

Mrs. Josephine Jacoby, the contralto, sings in the Hofmann subscription concerts at Detroit to-morrow night, Alberto Jonas being the piano soloist at the same time. Next week Mrs. Jacoby will be the soloist at the Cincinnati Symphony concert, Frank Van der Stucken, conductor. Mrs. Jacoby appears at the most important events only.

Giacomo Quintano to Play.

Giacomo Quintano, the violinist, has arranged to give two recitals in the new Knabe Hall, in Fifth avenue. The first recital will take place Thursday night, February 16; the second, March 9. The violinist will be assisted by Tagliapietra, the baritone; Max Rolle, accompanist, and a soprano not yet decided upon. It is a long time since Mr. Quintano has given a concert in New York, and his friends will give him a glad welcome.

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Appendix:

The Women's Musical Clubs of America.

Sent postpaid on receipt of price, \$2.50.

Address: J. T. COWDERY, 1441 Broadway, New York.



Annie Hagan Buell.

The well-known teacher of piano, of Troy, whose specialty is the Virgil Clavier method, has been in the city, taking some special lessons and attending the opera. Mrs. Buell is vice-president, Rensselaer County, of the New York State Music Teachers' Association.

Akers at Lakewood.

Sally Frothingham Akers, the soprano, not fully recovered from her recent illness, has gone to that ideal winter resort, Lakewood, for a stay of some weeks. Her MSS. songs, recently mentioned in these columns, have met with the hearty commendation of such artists as Marguerite Hall and Bispham.

Belle Newport, Contralto.

The young contralto is ever a favorite with audiences, as Hartford, Newark, Boston, and other press notices prove. From the Newark *Daily Advertiser* we call the appended: "Miss Belle Newport, contralto, with a superior voice of considerable range and timbre, followed with an aria from Max Bruch's 'Odysseus,' and secured plenty of applause for her work."

Yvell-Wiallard Recitals.

The first of the series of three recitals given by Mme. Clarisse Yvell, of the Opéra Comique, of Paris, and Paul Wiallard, Officer of Academy of France, on old French music, took place at the Waldorf-Astoria Tuesday last. It was a brilliant affair and a decided success for both artists. Madame Yvell sang all her songs with the costumes and coifs of the different French provinces, changing not less than ten times. The effect was most charming.

M. Paul Wiallard gave a short lecture on this very interesting subject, and also explained each vocal number of the program. Both Mme. Yvell and M. Paul Wiallard were in excellent voice and the reading of their songs was most effective.

Old French poetry of some 400 years ago was also recited by M. Paul Wiallard, who excels in elocution as well as in singing.

The Dannreuther Quartet.

Chickering & Sons gave one of their "evening musicales" in Chickering Hall last Thursday evening. The entertainment consisted of a concert of chamber music by the Dannreuther Quartet. The personnel of this organization are: Gustav Dannreuther, first violin; Josef Kovarik, second violin; Otto K. Schill, viola, and Emil Schenck, violoncello. Hermann Hans Wetzler, the pianist, assisted. This program was given:

Quartet No. 2, in D major (op. posth).....Borodine
Tema con Variazioni from Quartet in E flat major.....Bazzini
Trio, op. 70, No. 2, in E flat major, for piano, violin and Violoncello.....Beethoven

The quartet gave two very successful concerts at St. Margaret's School, Waterbury, Conn., on Friday, January 27, and on Saturday, January 28.

Last week occurred the first of ten Wednesday afternoon chamber concerts at the house of Mrs. Bayard Cutting, which are given by Ulysse Bühler, pianist, and the quartet. Next Wednesday's concert will take place at the house of Mrs. Dery, East Fortieth street. Subsequent concerts at the house of Mrs. W. D. Sloane and others.

The tenth of twenty Sunday concerts took place last Sunday at the house of Dr. C. H. Knight, West Fifty-seventh street. On Thursday evening, February 2, they play at the house of Mr. Pratt in Brooklyn.

S. G. Pratt's Pupils' Second Concert.

The pupils of S. G. Pratt's West End School of Music, No. 176 West Eighty-sixth street, gave their second concert of the season Saturday evening, January 28, before a large audience.

With scarcely an exception the program, which was an excellent one, was carried out with excellent taste, brilliancy and fine tone shading characterizing the work of each pupil, in all of whom rapid progress was apparent. The playing of Mrs. E. B. Southwick, Miss Bliss, Mrs. Pratt and Miss Beatrice Butler deserves special mention for the artistic finish, brilliancy and clearness of difficult scale passages, and fine touches of poetic sentiment which pervaded it. The large audience found great enjoyment also in the Schubert Symphony for four hands, which Mr.

and Mrs. Pratt played in a flawless manner, thus giving the students and their friends a nearer acquaintance with one of the most beautiful works existing in classical form.

Music in Stamford.

A highly successful concert was given on Monday evening at the Burlington Arcade, Stamford, Conn., by Miss Frances Cook, an excellent soprano from New York. The assisting artists were Grant Odell, baritone; Louis Blumentberg, violoncellist, and Miss Clara Aarup, accompanist. The concert was under distinguished patronage and was an artistic and social success.

Richard T. Percy's Organ Recital.

This afternoon at 4 o'clock in the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, Richard T. Percy will give a free organ recital. The assisting soloists will be Miss Anita Rio, soprano, and David Mannes, violinist. This is the program:

Offertoire in A.....MacMaster
Grand Chœur.....MacMaster
Suite for violin and organ in C minor.....Rheinberger
Tenth Organ Concerto.....Händel
Aria from The Creation, On Mighty Pens.....Haydn
Allegretto.....Tours
Song Without Words.....Henri Deshayes
Torchlight March.....Guilmant

Public Meeting of the Gamut Club.

The Gamut Club will hold a public meeting in the chapel of the "Old First" Presbyterian Church, Fifth avenue and Eleventh street, next Saturday evening, at 8 o'clock, under Mr. Carl's direction, and the admission will be without ticket. The assisting artists will include Mrs. Adele Laeis Baldwin, contralto; Miss Hortense Hibbard, solo pianist; W. Theodore Van York, tenor, and others not yet announced. The program will be devoted to the works of Felix Mendelssohn-Bartholdy, and Mr. Carl will play selections from the "Reformation," Scotch, and Italian Symphonies, besides, from "Athalia" and the "Midsummer Night's Dream."

Natalie Dunn, Soprano.

Miss Dunn, the soprano coloratura, who sang last night at the section meeting of the N. Y. S. M. T. A., continues meeting with much success. The young singer has an undoubted future, to judge from such laudatory notices as this:

Miss Natalie Dunn has a most charming voice. In the high as well as medium tones it is exquisite. Some of the selections were very difficult, but to her they seemed play. The audience was thoroughly delighted, and expressed it very warmly at times.—*Juliet, Ill., Daily Press.*

Miss Dunn sang at a musicale and reception given by the Colonial Dames last Wednesday afternoon at the residence of Mrs. Oliver Livingston Jones, on West Seventy-second street.

A Coombs Recital.

Charles Whitney Coombs has issued handsome engraved invitations for the recital of sacred music of his composition, on Thursday evening, Church of the Holy Communion (Sixth avenue and Twentieth street), although a cordial invitation is extended to all interested to attend. Of his compositions will be heard "How Lovely Upon the Mountains," "Where Is He That Is Born?" "Ave Maria," "O Lord, Thou Art Great!" and a new MS. baritone solo, "O Jerusalem!" The following soloists will assist: Mrs. Gerrit Smith, soprano; William Frederick Spence, violinist, and Hans Kronold, cellist. The choir is made up as follows: Sopranos, Emil Rosdell, Willie Auty, Harry Young, Albert Auty, Otto Reinach, Alexander Granat, Leon Harris, John Bollinger, Joseph Porter, Samuel Young, Frank Vianest, Richard Graham; altos, Mrs. W. H. Robinson, Mrs. George Reinhardt, Miss Leah Elliott, Miss Mary Woolfolk; tenors, Arthur Oldfield, Henry A. Eberhardt and Dr. F. D. Lawson; basses, C. E. Davis, Francis Le Hunte and Harold L. Butler; Charles Whitney Coombs, organist and choirmaster.

Hildegard Hoffmann.

Among the younger artists Miss Hoffmann is probably best known. Here are two more press notices in proof of her success:

Miss Hoffmann was very well received, and deservedly. She has a beautiful, sweet voice and splendid control. Her selections suited her voice admirably, and her rendering suited the audience. She created a very favorable impression, and Northampton audiences will hope to hear her again.—*Springfield (Mass.) Union.*

Miss Hoffmann's singing added much to the pleasure of the concert. She wisely chose two groups of songs, and did not attempt a heavy aria, which, with simply piano accompaniment, is not altogether satisfactory. She has a voice of pure quality with a full mezzo range. Her tone production is good. She sings with much artistic finish. One of the choicest things was her rendering of Schumann's "Mondnacht," which was beautifully sustained. "Maiden's Joy," by Koemmenich, was also well given.—*Springfield (Mass.) Republican.*

Haydn's Oratorio, "The Creation," was sung at St. Mark's Protestant Episcopal Church last night, under the direction of William G. Hammond. The soloists were Miss Hildegard Hoffmann, soprano; Frederick Harvey, tenor, and Graham Reed, basso. Paul Martin presided at the organ. The church was crowded. The choruses of Haydn's work were finely rendered, and the soloists also succeeded admirably in their intelligent efforts to sing the recitatives and arias.—*Brooklyn Standard-Union.*

Maurel Recital.

ON Monday afternoon, at Mendelssohn Hall, Victor Maurel, the well-known grand opera singer, gave the first of a series of three song recitals. A large and enthusiastic audience appreciated the musicianly singing of M. Maurel, whose work comprised selections from Lotti, through Giordano, Stradella, Caldara, Gluck, Donizetti, Verdi and C. Erlanger.

A distinguished artist once said: "My opinion is, that for concert singing, such an immense art is required, so much purity of style and intonation, so much self-possession, so much knowledge of the history of music, so much taste for selection and for grouping, such immense and artistic sentiments, so many languages, for every language is a new soul and every country has its own musical treasures, more or less based on the poetical meaning of its language, that I think an opera singer can well come out of a concert singer, if the latter has the temperament necessary for the stage, and which we so seldom find on it, but an opera singer, in the general sense, can never be nor grow to be a concert singer."

This has always seemed to be the truth of the situation. and Maurel was a shining proof of it. Maurel is able to give to us more of the truth of a song, in recital, than almost any other opera singer we have heard, but he also takes liberties with the scores, which nobody but a skilled opera singer would dare to do, the peculiar introduction of appoggiatura, the unwonted shaping of phrases, which made of the song simultaneously a good vehicle to cover up those vocal defects, the heritage of all who have served in the vineyard of grand opera, and to display what shreds were left to advantage.

Maurel is a good artist, but is now forced to resort to in-artistic methods. The singer prefaced each number with terse remarks, or explanations, which, to be candid, were in reality but a record of Maurel's opinions, rather than the opinions of a thoroughly schooled, profound musician. Maurel as a singer of classic music—the music of Giordano, Stradella, Caldara, &c.—is decidedly lacking, while as an opera singer he is better able to keep up the atmosphere and style.

The program, of unusual interest, was planned thus, and incidentally we publish that of the next recital, on February 10:

FIRST RECITAL.

Introduction, M. Victor Maurel.

Pastorale.....Corelli
Allegro.....Geminiani
Gavotte.....Bach-Masson

M. Reinhold L. Herman.

Pur dicesti.....Lotti
Caro mio ben.....Giordano
Pieta signore.....Stradella
Come raggio di sol.....Caldara
Air de Thoas (Iphigénie en Tauride).....Glück
Consolation.....Liszt
Tarantelle (Claus-Szavady).....Heller

M. Reinhold L. Herman.

Air de La Favorite.....Donizetti
Credo d'Jago (Othello).....Verdi
Fédia.....Erlanger

Paroles de C. Mendès, d'après Tourguéneff.

SECOND RECITAL.

Introduction, M. Victor Maurel.

Menuetto.....Schubert
Au soir songes fantastiques.....Schumann

M. Reinhold L. Herman.

Adelaide.....Beethoven
Dis-le moi.....Schubert
Sérénade.....Schumann
En songe, dans l'ombre (Allnächtlch, im Traume).....Schumann
Dans la forêt (Im Walde).....Schumann
L'heure du mystère (Mondnacht).....Schumann
Vision et Fête d'Astarte (Viveta).....Herman

M. Reinhold L. Herman.

La jeune princesse.....Grieg
Le voyageur.....Weber
Sérénade.....Schumann
Le vieux moulin.....Salvayre
La Belle et le Chevalier.....Erlanger
Printemps dernier.....Massenet
Menuet.....Massenet

M. Reinhold L. Herman at the piano.

Reinhold L. Herman administered a much-needed rebuke to a portion of the audience which was impolite enough to converse while he was playing. He came to the front of the stage and said, "I beg your pardon, but I cannot play to conversation." The audience applauded vigorously, and when Mr. Herman returned he said: "I have never had such an experience before."

Margarethe Kirpal.

The Liederkrantz Damen-Verein had a pleasant meeting recently, when Mrs. Kirpal was one of the stars, appearing as a soloist, in duets, trios, &c. The only male participant was young Lindorff, a pupil of Professor Kirpal, who shone especially because of his brilliant performance of two difficult piano pieces.

Cappiani Students' Recital.

Invitation cards for this event, which occurs February 21, 3 P. M., Chickering Hall, and in which fourteen of Mme. Luisa Cappiani's artist pupils will appear, are to be had on application, inclosing a self-addressed and stamped envelope. Address Madame Cappiani, The Parker, 123 West Thirty-ninth street.

News About Teresa Carreno.

M^E. TERESA CARRENO played last week to large, enthusiastic audiences in Bloomington, Terre Haute and Kansas City; on January 31 at Colorado Springs. Other dates arranged are as follows:

February 1, Denver; week of 6th, three recitals in San Francisco, one in Oakland; week of 12th, Sacramento, Monterey, Salt Lake City; February 18, Omaha; 20th, Topeka; 21st, Des Moines; 23d, Chicago recital, Studebaker Hall; 25th, Kansas City; 27th, Cleveland; 28th, Toledo; March 2, Detroit; 3d, Grand Rapids; 4th, second Chicago recital; 6th, Ann Arbor; 8th, probably Cincinnati; 14th, Pittsburg; 17th and 18th, Boston, with the Boston Symphony Orchestra. The week following she will be on tour with the Boston Symphony Orchestra. April dates so far are: 3d, Rochester; 4th, Toronto; 5th, Buffalo; 7th and 8th, Philharmonic, New York. There are besides several recitals in the larger cities.

The tour thus far has been a tremendous success, the criticisms being typical Carreno criticisms, which means that the knights of the quill have taken out and brought to a fluent state of high polish all known adjectives of praise:

Madame Carreno renewed her triumphs of other years at the Auditorium yesterday afternoon, and once more confirmed the opinion that in musical temperament and spontaneity she is unsurpassed by any of the pianists who may claim to be in the front rank.

It is due chiefly to this spontaneity that she is able to create a far more distinct and agreeable impression than many who, although technically great, are never able to get beyond the mechanics of their art. Technic must be taken for granted in all great artists, but it is only a means to an end, not the end itself, which is music.

Not so Carreno, who has never been regarded as a prodigy of classical virtuosity. At the end of the dashing MacDowell Concerto, which was played throughout with a most fascinating musical rhythm, the audience, which had been spellbound up to the last moment, burst all bounds and would not be appeased until the artist had played not one, but two encore numbers with exquisite delicacy.

This was undoubtedly a triumph of music over mechanics, and ought to suggest an idea or so to those who imagine that heavy compositions, played in a brilliant though pedantic manner, can alone impress cultivated audiences.

Madame Carreno has always been an interesting study, for the reason that in addition to a charming and magnetic personality she possesses the gift of making music, which is more rare than many seem to imagine. Her tropical exuberance, due to South American parentage, might easily have led her into sentimental excesses but for that clear insight of musical proportion which keeps her anchored on safe holding ground.

Unlike most lady pianists of the present generation, Madame Essipoff alone excepted, she combines a masculine virility of style with feminine grace and tenderness, and it is always to her credit that she escapes from that cramped pedantry of style which nearly all pianists of her sex have exhibited. In its place we find freedom of treatment combined with a bravado that is quite irresistible, for the reason that it always stops short of being a mere display of manual dexterity.

The crisp decision of her finger work, backed by unusual force, never loses its musical ring, and if all the measures are not equally clear cut, one can never detect any slovenly slurring of passages or mere bombast to catch the verdant. Indeed, while Carreno is rather tropical than classical, and has never found much favor with the dry-and-dust musical tribe, she has, as they have not, the open sesame of success in both musical feeling and adequate interpretation.

In this connection it is interesting to observe that Carreno is one of the few exceptions to the modern rule that the so-called Slavic-Hungarian peoples furnish a majority of the important pianists. Chopin, Tausig, Paderewski, Hofmann and Slivinski are numbered among the Poles; Rubinstein and De Pachmann represent Russia, while Liszt, Hallen and Joseffy figure in the Hungarian contingent. —Chicago Times-Herald, January 21, 1899.

As for Madame Carreno's art, there need be no multiplying of words after the great success she won when last here; all the superlatives were exhausted, and she deserved them. More than ever she seems an amazon at the piano, for her strength is prodigious; yet she has the temperament and fire, the tenderness and feeling, as well as the poetry and imagination, that are not deemed amazonian. —Chicago Evening Post, Saturday, January 21, 1899.

It is marvelous the hold this charming pianist has on feminine hearts. Women grow enthusiastic about her playing and hysterical

over her personality. She has a brilliant smile and a sweet face, and rewards her adorers graciously. Yesterday she chose the MacDowell Concerto No. 2, which she dashed off with ease and vigor, in no wise subdued or dominated by the orchestra, as so many soloists unconsciously are. The concerto is not remarkable for anything beyond the usual pyrotechnic batch of industries with which pianists love to wrestle and audiences to exclaim over, and Carreno had a full opportunity to display her splendid technic and shading. One remarkable thing about her handling of the piano is the attention, almost the reverence, she affords the bass. Perhaps there is not another player besides Carreno before the public who so manages to bring out the neglected beauties of the score for the left hand, or to infuse such a melodic quality into mere rhythmic chords. With the usual greediness of matinee audiences, two encores were demanded, which were good-naturedly accorded—a popular Chopin Etude and Carreno's own waltz, both played daintily and with clever effect.—The Daily News.

"The Three Dragoons."

"THE THREE DRAGOONS," by Harry B. Smith and Reginald De Koven, was sung for the first time in this city Monday evening last at the Broadway Theatre. It was not a success. In the company were Joseph O'Mara, Jerome Sykes, Richard F. Carroll, Marguerite Lemon and others.

"Lucia di Lammermoor" in English.

THE CASTLE SQUARE OPERA COMPANY GIVES AN EXCELLENT PRESENTATION OF DONIZETTI'S OPERA.

IN the American Theatre Donizetti's "Lucia Di Lammermoor" is running this week. The performance on Monday night was one of the best "first night" productions that the Castle Square Company has yet given.

This was the cast:

Lord Edgar of Ravenswood.....Chas. O. Bassett
Sir Henry Ashton.....Harry L. Chase
Sir Arthur Bucklaw.....Clinton Elder
Bide-the-Bent, follower of Sir Henry.....Henry Norman
Norman, also in the train of Sir Henry.....E. L. Weston
Lucy Ashton, Sir Henry's sister.....Yvonne de Treville
Alice, her confidant.....Maude Lambert

The company had evidently devoted much time to rehearsals, for the performance was exceptionally smooth. The chorus singing was, as usual, spirited and accurate.

Miss De Treville's singing and acting were so excellent as to surprise even her warmest admirers. She has never done better work since becoming a member of the Castle Square Opera Company. She was given many recalls.

Harry L. Chase made his reappearance, to the great pleasure of his friends.

The others in the cast did fairly well, while the orchestra was better than usual.

Next week there will be a double bill, "Pinafore" and "I Pagliacci."

Maxson, of Philadelphia.

Mr. Maxson has within a short time given some very successful organ recitals, in Philadelphia, Altoona, Norristown, Allegheny City, Uniontown, Pa., and many other cities of the Eastern States. The Philadelphia Record recently said of him:

Organist Frederick Maxson, of the Central Congregational Church, of this city, gave an organ recital at Drexel Institute last evening in the free public series. The occasion was particularly interesting, as being his first appearance there since he went to Paris to pursue his studies under that great classical master, Alexandre Guilmant. His playing last evening testified to the notable progress made by him under the French expert. The delightful program included two numbers from Guilmant, "Noel Languedocin" and the "Pastorale" and Finale from the First Sonata. A Grand Chorus in D, by Mr. Maxson, was also rendered with fine effect.—Philadelphia Record.

In addition to his concert work, he does some special things at his church often. His Virgil Clavier method instruction has also been very successful this season. At a recent exhibition the playing of the "first time" piece by a Clavier pupil elicited much interest and applause.

INFORMATION BUREAU.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Mrs. Frank R. Williams.	Clarence Eddy.
Lillian Butz.	Feilding Roselle.
Henry Keller & Sons.	Feilding Roselle.
Maud Reese-Davies.	Mr. N. S. Kerr.
Mrs. H. Klingensfeld.	R. L. Herman.
Mr. Mackenzie Gordon.	Miss Suzanne Adams.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Mr. S. Salter.	Mr. A. Stankowitch.
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Felix Gross, the Viennese Violinist.

HIS AMERICAN DEBUT.

FELIX GROSS, the Viennese violinist, will make his American debut, assisted by orchestra, at Mendelssohn Hall, on Thursday evening, February 23. He will play the Bruch G minor Concerto, the Saint-Saëns Rondo Capriccioso, the Adagio from the Goldmark Concerto and the Wieniawski Polonaise in D major.

Mr. Gross is under the direction of Remington Squire.

To a Flower.

TEXT FOR A SONG.

AWAKE! Ye blossom of the new born day,
For, lo! a little while ye have to stay,
When thy frail beauty sinks upon the earth,
To mingle with the soil that gave thee birth.

Ah! but thy life—it was ne'er given in vain,
And though no more on earth thou'lt bloom again,
Thy dazzling hue in matchless beauty blent,
To soothe the weary heart's dull discontent.

Ah! thou rare treasure of a summer day,
How soon thou art a mark to sad decay;
Yet gladly dost thou greet each wind that blows,
As if the earth for thee contained no woes.

Nor dost thou, thinking of thy early tomb,
Lament thy brief existence or thy doom.
As fresh, as fair, each dewy morn ye hail,
And with a thousand odors scent the gale.

—LAURA HARNEY.

Minnie Gallagher's Big Success.

One of the bright features of the recent Royal Arcanum gathering in Carnegie Music Hall was the singing of Miss Minnie Gallagher, the Brooklyn artist, who is making great progress on the road to success.

The local Arcanum councils presented a sword to Rear Admiral Schley, who is a Past Regent in the order, and Miss Gallagher had the honor of figuring in the ceremony immediately after the Rear Admiral concluded his speech. Waving the flag of the State, she sang "Maryland, My Maryland" with so much success that she was enthusiastically recalled, and she responded with "The Star Spangled Banner," the audience standing and joining in the chorus.

Miss Gallagher was then presented to Rear Admiral Schley, who complimented her on her beautiful voice.

The Brooklyn Eagle speaks very warmly of her singing.

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MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,
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MINNEAPOLIS, January 25, 1899.

I THINK I shall have to begin my letter by telling my friends that I have not gone South, as was supposed, but have been in the close embrace of "La Grippe," and for six weeks my own apartments alone had the light of my presence. So much for the absence of my letters from the pages of THE MUSICAL COURIER.

We have had some good concerts, a few of which I enjoyed before being shut in between the four walls of my residence. The Redpath Concert Company opened the "Popular Course" of entertainments, and, as all its members were well known here, and appreciated, too, I need only say that they all received a warm welcome, and everybody enjoyed the concert. As part of their program they gave "In a Persian Garden." It was its first production in this city. Madame Gadski opened the Apollo Club course of concerts, drawing an immense audience. The "Philharmonics" gave us Fanny Bloomfield-Zeisler, and, oh! what a treat she bestowed upon us all. Mr. Hamlin, the tenor, was also warmly received. Madame Zeisler returned on the 20th of this month, and gave a recital under the same management, and unassisted by them. I am glad to say that she was enthusiastically received. The Thursday Musicales gave us Theodore Thomas and his orchestra, for which Minneapolis blessed them most heartily in a big crowd, with some enthusiasm. To the eminent director the club presented a handsome wreath of laurel, which took him completely by surprise, but which everyone felt to be a deserved recognition of his great work in our country.

There are school, studio and private recitals galore. The Danz Sunday concerts at the Metropolitan Opera House grow in favor more and more, and the public feel that there is one source of interest on Sunday that is as elevating as it is entertaining. The musical work at the State University is attracting considerable attention, not alone among themselves, but in the city as well. The enthusiasm created among the students is very flattering to the director, Clarence W. Bowen, who accepted his position soon after the opening of the school year.

The work he is doing there is a great and good work, and THE COURIER most heartily congratulates both the University and its musical director on the thoroughly satisfactory state of its musical affairs.

The concert arranged by Clarence W. Bowen, and given in the chapel Tuesday evening, was a grand success, from both an artistic and social standpoint. The room was well filled by an appreciative audience, who were treated to an unusually fine program, for which thanks are due to the director of music, Mr. Bowen.

Part I. of the program consisted of various selections and was very enjoyable. John Parsons Beach at the piano opened the program with two selections from Chopin, and one from Schubert-Heller, which were artistically rendered. Verdi's dramatic "Believe Me," from "Attila," was given by Miss Charlotte Sweet, J. F. Eichenlaub and Mr. Bowen with great effect, an unusual harmony being noticeable in

this combination. Robert J. Prescott gave two readings, and as an encore delivered Riley's "That Old Sweetheart of Mine" with feeling and taste. Mr. Eichenlaub, the blind tenor from Faribault, is the possessor of a beautiful voice of great sweetness and power, and his solos were rendered with a degree of finish that stamp him as a genuine artist. Mrs. Maud Ulmer Jones was perhaps the favorite of the evening, and was enthusiastically encored. She is so well known in Minneapolis as a sweet singer that no comment is necessary.

The song cycle, "In a Persian Garden," which formed the second part of the program, proved to be all that had been expected. It is original, refined and wonderfully pleasing, and it would be worth while to read the poem of the great Persian poet and see how well the music is here adapted to the story told. Mrs. Maud Ulmer Jones, Mrs. W. N. Porteous, George L. Huntington and C. Ellis Fisher, with Mr. Beach at the piano, gave a most artistic interpretation of the cycle, the ensemble being finished to a degree reflecting much credit on the individual members of the quartet, as well as Mr. Bowen, the director. As one member of the faculty remarked on leaving: "It was an event in University circles," and the cause of music in the University is certainly much helped by this, and similar occasions. It is to be hoped that other efforts of the kind may be arranged for the winter.

UNIVERSITY VESPER SERVICE.

The vesper service at the University chapel yesterday afternoon was one long to be remembered. Everything was planned and executed with the most perfect taste and skill.

The Eastern Star Quartet gave its services. The University Chorus and the University Glee Club gave each one number, and Miss Florence Verge helped on the work.

Professor McDermott read a selection from the Bible and Lowell's "Extreme Unction" and Tennyson's "Crossing the Bar."

The congregation sang one stanza of "My Country, 'Tis of Thee," and President Northrop closed the services with a few words of prayer.

Since the above notices Mr. Bowen's work has been placed for the remainder of the year, and a chorus and the quartets in training for the coming concerts, which will consist of some cantata or other short work each month, and a concert every two months. I will record them as they occur.

ACTON HORTON.

NEW HAVEN.

NEW HAVEN, January 13, 1899.

THE first of a series of concerts by the Kneisel Quartet was given at North Sheffield Hall last evening before a large and cultured audience. This series is but one of a number of musical events arranged by the faculty of Yale University. The superior work of the Kneisel Quartet is too well known to demand criticism. The program included quartets by Haydn and Beethoven, and two movements from the pen of César Franck.

The New Haven Orchestral Club gave its first concert of the season at the New Music Hall last evening. The club has been under the conductorship of Arthur H. Jackson for a number of years, and while the members consider themselves amateurs, their playing of last evening would do many a band of professionals credit. A diversified program, well within the scope of the players, was wisely arranged, and with the assistance of Mrs. Nellie Carey Reynolds, of Hartford, a most enjoyable evening was afforded the large audience present. Mrs. Reynolds is always a regular guest at the famous Pequot Club each summer, and her appearance brought out a large number from that organization. She possesses a rich contralto voice of no small possibilities. Willis H. Alling was her accompanist.

It was my pleasure this evening to be present at "The Messiah" production at the Fourth Church, Hartford.

It was a most creditable performance, especially the chorus work done by the Hosmer Hall Choral Union, 175 well-trained singers, under the direction of R. P. Paine, of New Britain. The soloists were: Miss Annie Moulton, soprano; Mrs. Franz Milcke, soprano; Mrs. Ruth Thayer Burnham, alto; A. Hobart Smock, tenor; William A. Howland, bass, and S. Clarke Lord, organist.

NEW HAVEN, Conn., January 26, 1899

THE third in the series of concerts by the New Haven Symphony Orchestra was given at the Hyperion Theatre this afternoon before the largest audience thus far this season. This is known as "Prom." week, and in university circles was observed most festively this year. Monday evening the yearly glee and banjo club's concert crowded the Hyperion to the doors. This is an interesting feature for the Prom. girls, and there were many present.

The glee club, under the direction of Thomas G. Shepard, never sung with finer taste or precision; and the banjo club played its popular selections to the approval of all present. The Junior Promenade Tuesday evening is the greatest social affair in university life. People from all over the country are here, and wealth and culture are in evidence upon this occasion as at none other.

The Symphony program was one of the best arranged thus far. The Symphony was Beethoven's Eighth, and while in some respects not as great as his Ninth, opportunity is given for coloring and orchestral effects which none of the other eight possess. It was in the second movement in the staccato attack of the pianissimo passages that Professor Parker showed most admirable control over his band. The coloring throughout was beautiful, and upon this occasion the horns were effective. A little more rehearsing would have made this difficult work approach perfection.

The soloist for this occasion was Gwylim Miles, baritone. His first selection was the Prologue to Leoncavallo's "Pagliacci," which he sang in English. This was a mistake. Even in Italian I consider it a thankless piece of work. The orchestration at times is poor and rather empty, and this, added to the fact that the local musicians played it indifferently, probably the result of unfamiliarity with the work, made Mr. Miles' task all the harder. His voice is open, vibrant, and in the middle register pleasing. His interpretation is full of energy. Three songs by Tschai-kowsky comprised the remainder of his numbers, and these were interpreted with artistic feeling, especially "No Tidings From Thee."

Wagner's "A Siegfried Idyll" was, I fear, a little beyond the present capabilities of the orchestra. Works of this calibre demand considerable rehearsing, and without this the true Wagnerian spirit can never prevail, no matter how much the conductor may be imbued with it. The first violins were noticeably weak to-day, still this condition is better than to reduce the excellent standard by inadequate material.

One of the best things I have ever heard this orchestra play was the overture to "Phedre," by Massenet. This was given with a dash and spirit which but the mind of a master controls.

ERZÄHLER.

The following musicians took part in the concert at Clifton Springs, N. Y., on January 24: Prof. J. J. Fox, Ellsworth Porter, George B. Reals, M. H. Hiscox, S. J. Lisk, W. H. Salisbury, F. R. Tomlinson, C. R. Aldrich, Mrs. Ida McMullen Fox, Miss Georgia E. Schultz, Miss Anna Titus, Miss Grace Whitney, Miss H. G. Walker, Miss Mary Maltby, Miss May Conklin, Miss Florence Roys.

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The Morgan String Quartet.

THIS admirable organization, which is taking first rank among the chamber music organizations of the country, by reason of the perfection of its ensemble and its very spirited interpretations, gave an interesting and successful recital last Friday afternoon at the beautiful new residence of Mrs. Henry F. Dimock, 25 East Sixtieth street.

A large and distinguished audience applauded enthusiastically the excellent rendering of Schubert's Quartet in A minor, op. 29, and Haydn's Quartet, op. 33. Miss Geraldine Morgan gave fresh evidence of her well-known sterling musicianship by her masterful leading of the quartet. *In Eugene Boegner, second violin; Fritz Schaeffer, viola, and Paul Morgan, violoncello, Miss Morgan has a support of a uniform excellence hardly to be matched by any similar organization in the country.

The third Sunday afternoon subscription concert of the

Morgan String Quartet (in the original series of five) took place last Sunday at Carnegie Hall. Mrs. Morris Black contributed several vocal numbers to the program, with marked effect.

The Quartet has been engaged for a series of four Sunday afternoon recitals at the residence of John L. Wilkie, 5 Washington square, beginning Sunday next, February 5.

Powers-Arnold Musicale.

Messrs. Powers and Arnold were assisted at their musicale in Carnegie Lyceum this morning by Mrs. Katharine Fisk, contralto; Dudley Buck, Jr., tenor; Hans Kronold, 'cellist; Master Earl Gulick, the boy soprano, and Morris Powers Parkinson, pianist. The last named young gentleman, a boy of seventeen years, is a nephew of Mr. Powers, and his progress has been so rapid that it was decided to have him play at this function.

Of Master Gulick we have all heard. Mr. Powers, in introducing the two boys to the guests in this way, felt perfectly confident that their contributions would be in the nature of a surprise. Nor was he disappointed, for their efforts met with and merited the heartiest applause. Extended criticism of all the artists will appear in THE MUSICAL COURIER next week.

Leontine Quertner.

This admired violoncello virtuoso made a brilliant success in the concert of Phoenix Club, Baltimore. She played a Grieg sonata, Alberto Jonás playing the piano part.

Zellman-Frobisher-Robinson.

Joseph B. Zellman, basso-cantante, gave a concert on January 31, at Wissner Hall, Brooklyn, when he was assisted by Miss Bertha E. Frobisher, contralto, and Miss Helen F. Robinson, pianist.

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